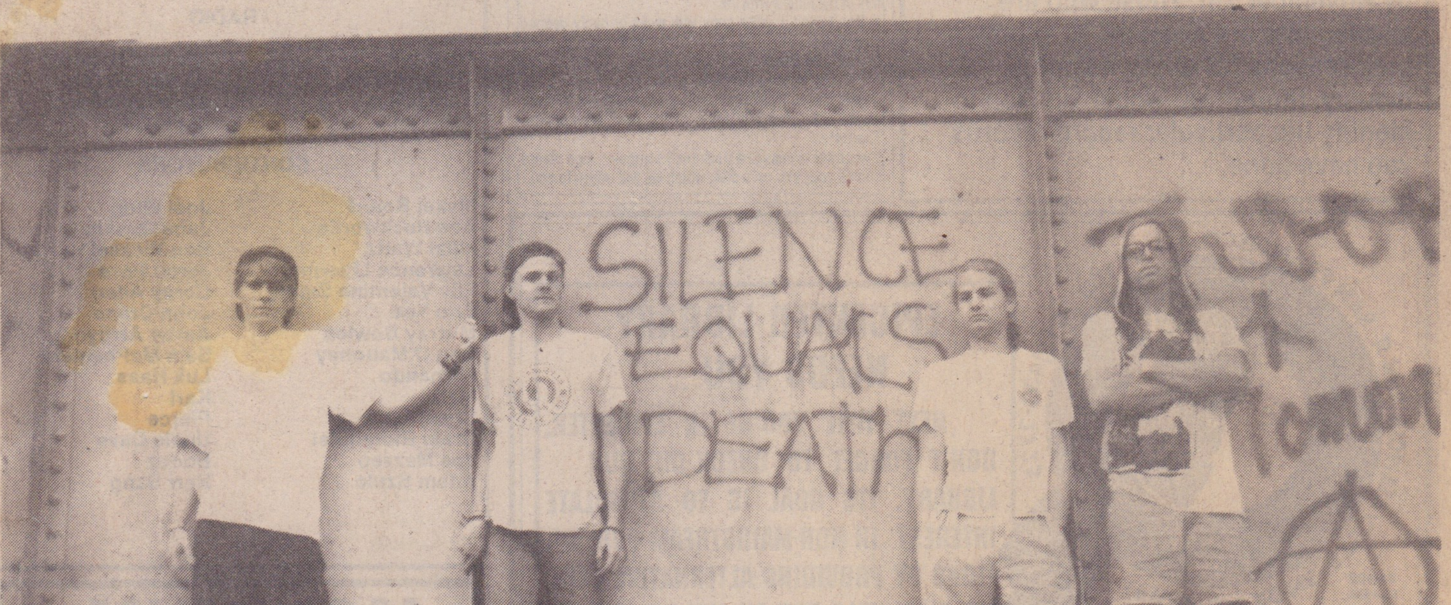
MAXIMUMROCKNROLL

♦ NUMBER 89 OCTOBER 1990 $2.00 ♦

THE OFFSPRING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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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BOOTLEGS!!!

MRR is going to run an article/discussion on the subject of bootleg records. Since there are so many coming out in the punk/hardcore scene these days, we thought we'd like to get comments both from those who are issuing the records and from those artists/labels who have had their material booted. We are going to run this in the January issue, so we need all submissions in by November 7th. Those who are bootleggers are welcome to submit their reasons for doing it anonymously, though we would like you to identify the particular record/records you have done.

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT......................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your typewritten submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:

1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:

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2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

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TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay--no CDs). MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE

BLACK MARKET BABY-Drunk And Disorderly-EP
COPSHOOTSCOP-Consumer Revolt-LP
DICKIES-Just Say Yes-EP
DERELICTS-Misery Maker-EP
GROOVY GHOULIES-Lost Generation-EP
LAUGHING HYENAS-Here We Go Again-45
LAZY COWGIRLS-Rock Of Gibraltar-45
PAPER TULIPS-Insects-LP
PARIAH-Up To Us-45
VERBAL ASSAULT-Your Choice Live-LP
V/A-City Of L.A.-LP
Optuphobia-#6-zine
Smashin' Through-#5-zine
Suburban Voice-#29-zine
Anarchy-#25-zine/Eat Shit-#4-zine

TIM YOHANNAN

BASTARD-Controlled In The Frame-EP
BLATZ-Cheaper Than The Beer-EP
CORNFLAKES-No Problem-LP
DAN-Can You Dig It?-EP
DERELICTS-Misery Maker-EP
DICKIES-Just Say Yes-EP
DIE KREUZEN-Pink Flag-45
GROOVY GHOULIES-Lost Generation-EP
NIGHTMARE-Give Notice Of Nightmare-LP
PARIAH-Up To Us-45/REDD KROSS-Burn Out-45
PROFAX-EP
SHITTER LIMITED-A $10,000 Reward-EP
SOFA HEAD-Invitation To Dinner-EP
STAND UP/ON LIFE-split EP
V/A-City Of L.A.-LP

CHRIS DODGE

NIGHTMARE-Give Notice Of Nightmare-LP
PSYCHO-Fuck Off-EP
GO!-flexi
STARK RAVING MAD-10"
G-ANX-Masterpeace-EP
PATARENI-Live-EP
DISCARD-Death From Above-EP
CARCASS-Live-EP
ANTI SCHISM-End Of Time-EP
PARIAH-Up To Us-45
PROPHECY OF DOOM-LP
LAUGHING HYENAS-Here We Go Again-45
DICKIES-Just Say Yes-45
ANGRY SAMOANS-D Is For The Dead-EP
SHEER TERROR-Just Can't Hate Enough-LP

LANCE HAHN

Anarchy-#25-zine
SOFA HEAD-Invitation To Dinner-EP
SEVEN SIOUX-LP
INSIDE OUT-Do It Yourself Nose Job-EP
Profane Existence-#5-zine
V/A-Vampyroteutis Infernalis-EP
SHOCKING TRUTH-Acquantance-EP
DAN-Can You Dig It?-EP
ANTI-SCHISM-End Of Time-EP
PAPER TULIPS-Insects-LP
V/A-LA City Power-LP
Smashin' Through-#5-zine
CALAMITY JANE-Hang Up-EP
STP-Smoke 'Em-EP
Not For The Weak-#2-zine

MIKE LA VELLA

TREEHOUSE-Time/Whore-12"
BOYS FROM NOWHERE-Bridal-LP
HERETICS-Omnivore-LP
BULLETS FOR PUSSY-EP
DERELICTS-Misery Maker-EP
MONSTER MAGNET-Lizard Johnny-EP
GROOVY GHOULIES-Lost Generation-EP
STP-Smoke 'em-EP
COPSHOOTCOP-LP
SNAKEPIT-Waste-EP
BLACK MARKET BABY-both EPs
V/A-BAD BRAINS/BLACK MARKET BABY-split 45
GARGOYLES-Runnin' Down-45
BIG TROUBLE HOUSE-EP
V/A-City Of L.A.-LP

CHUCK SHERRILL

THE LAZY COWGIRLS-Jungle Song/Rock of Gibraltar-45
VERBAL ASSAULT-Your Choice Live Series-LP
DERELICTS-Misery Maker/Wash-45
SOFA HEAD-Invitation To Dinner-EP
G-WHIZ-Weightloss Plan-EP
TAVEET KADET-Live 1982-EP
SHITTER LIMITED-In the Name of the Law-EP
V/A-City of L.A. Power-LP
ANTI SCHISM-End of Time-EP
LIFE BUT HOW TO LIVE IT?-LP
DIE KREUZEN-Pink Flag-EP
REDD KROSS-Burn Out/Cover Band-45
BOB EVANS-TP
SHOCKING TRUTH-Aquaintance-EP
CORNFLAKES-No Problem-LP

KARIN GEMBUS

SWIZ-Hell Yes I Cheated-LP
V/A-City of L.A.-LP
SHOCKING TRUTH-Acquaintance-EP
ANTISCHISM-End of Time-EP
SHITTER LIMITED-In the Name of the Law-EP
ONCE AND FOR ALL-Thinking Man's World-EP
PAPER TULIPS-Insects-LP
VERBAL ASSAULT-Your Choice Live-LP
THE KLAN-Pushin' Too Hard/Cover Girls-EP
GO!-Root Canal-EP
BASTARD-Controled in the Frame-EP
FORCE FED-Full Up and Loaded-EP
SEVEN SIOUX-LP
SOFA HEAD-Invitation to Dinner-EP
LIFE BUT HOW TO LIVE IT?-Your Choice Live-LP

WALTER GLASER & HOPE COONEY

STP-Smoke 'em-EP
JANES ADDICTION-LP
COPSHOOTCOP-LP
G-WHIZ-Weightloss Plan-EP
ALL-Allroy Saves-LP
GARGOYLES-Runnin' Down-EP
JAM-7" box set
SWIZ-Hell Yes I Cheated-LP
V/A-City Of L.A.-LP
LAUGHING HYENAS-Here We Go Again-EP
LOVE DOLLS-45
ACCUSED-LP
DIE KREUZEN-Pink Flag-45
WRECK-Soul Train-LP
VERBAL ASSAULT-Your Choice Live-LP

ANDREW SPEAR

TEENAGE FANCLUB-A Catholic Education-LP
TAR-Handsome-LP
SILVERFISH-Cockeye-LP
STP-Smoke 'em-45
TREEPEOPLE-Time/Whore-EP
LAUGHING HYENAS-Here We Go Again-45
WRECK-Soul Train-LP
SCALEY ANDREW-45
DIE KREUZEN-Pink Flag-45
MONSTER MAGNET-Lizard Johnny-45
V/A-Love And Napalm Vol 1-EP
RAILROAD JERK-LP
JG BALLARD-Atrocity Exhibition-book
Eightball-#4-comic
SONIC YOUTH-live

JON VON

RICHIES-Winter Wonderland-LP
V/A-Punk On The Road-LP
GARGOYLES-Runnin' Down-45
CALAMITY JANE-Hang Up-EP
V/A-Enjoy The Gift Of Life-EP
DILS-DILS-LP
STP-Smoke em-EP
CRAZIES-Self Destruct-EP
V/A-Teriyaki Asthma Vol 4-EP
REDD KROSS/SIMPLETONES/KLAN-45s
IDENTITY-Where's Everybody-EP
STARVATION ARMY/ALIEN BOYS-split 45
HOWLING ROSE-Starving Survivor-45 flexi
BOYS FROM NOWHERE-Bridal-LP
TRUDGE-We Would Have Been Famous-EP

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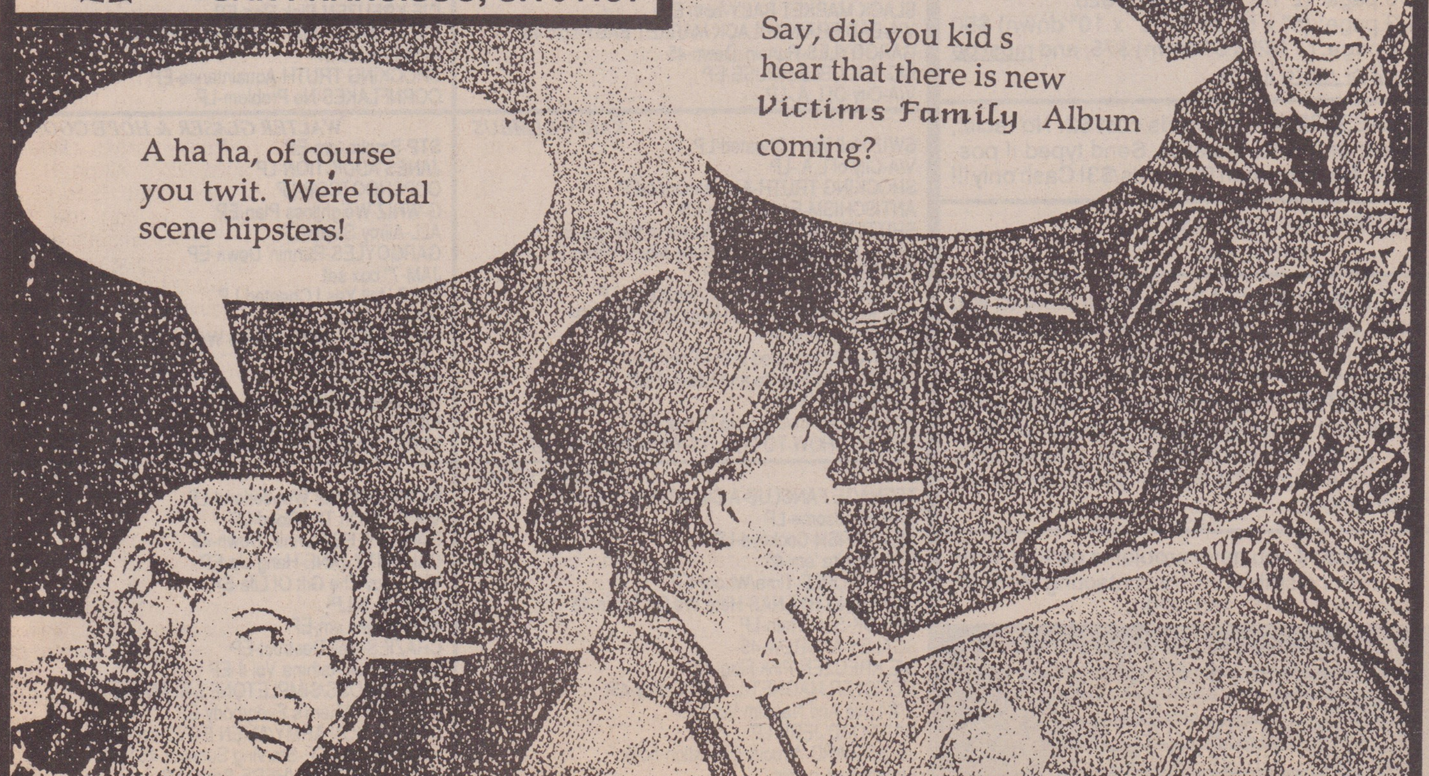
Say, did you kid s hear that there is new *Victims Family* Album coming?
A ha ha, of course you twit. We're total scene hipsters!

Letters

Hi!

Your mag's great, but when will Ben Weasel and his ridiculous "enemies" finally end this boring kindergarten-discussion about S.E.? Isn't it a bit embarrassing, regarding their age, to spend hours with and write pages about a theme whose importance is about as big as Ian Stuart's brain? It looks as if they were listening to Descendent's "I Don't Wanna Grow Up" too much.

Love, Pascal

Dear MRR,

This is in response to "Just another nigger." Let's get something straight up front. I am black, male, 24 and SE. The comments or actions of any number of racist assholes cannot change that. Dude, why are you so negative? If you don't like the music, why did you get into it?

From growing up in an all-white suburban town (Pleasanton, CA) to going to an all-white school in Hayward, I know the kind of prejudice and hatred that white people can inflict on minorities. I spent many of my younger years wishing I was white. That is the worst thing to ever happen to me. I'm sure I wasn't the only one this has happened to. Of course I felt like a misfit so by the time I got to high school I hung out with the other misfits who didn't fit in with the blond haired, blue eyed barbie doll malibu Ken jock and cheerleader types. For once I was accepted for who I was instead of what I was.

In saying that black people should not be in hardcore, you are making a racist statement. Anybody who wants to can be into any type of music or life style that they want. Don't limit yourself because of the ignorance of others. The only limits on you are the ones you set youself. I will always do exactly what I want. I don't see myself as anything except a person. Find inner strength in that and don't blame society or the scene.

Think about it.

Eric Fortner/ 1638 "E" St. #302/Hayward, CA 94541

P.S. Any black str8 edgers or punks write to me. I know you're out there. Tell me about you life and scene. XXX

Dear MRR,

In response to the guy who wrote about leaving the HC/punk scene in issue #87. I find similar conflicts facing me at this moment in the not so active S.Cal Oi-punk scene. I found many things he had to say to be factual and discouraging to ethnics in the underground scene. You find that some "so-called" anti-racist groups or organizations, get so involved with themselves they form a type of gang that admits no new persons and attacks them. Sure, if you find ethnics in these organizations, but what's more pathetic is that people of your own race attack you on the grounds that you don't measure on an economic scale to them!

But I've learned to live with this bullshit for some time now, from almost every angle of my social structure, I live in south-central L.A. a few blocks from Watts (which is a black 'so-called' ghetto) but which I proudly call home. Before I lived in a mostly dominated Hispanic side of Oxnard, CA and that's where the Oi music influenced me.

At Manual Arts High (from which I graduate this year) I would get all this bullshit from black kids who are paranoid to see a shaved-head and boots kid around the neighborhood, until some took time and began to know me and respect me, and not assume or relate all shaved heads with nazism. But my Mexican counter- parts continue to call me a "Tio Tomas" (Uncle Tom) and other bullshit, 'cuz their "cholo scene" (Mexican gang shit) wasn't my taste. And they can't understand why a low class (true working class) mex would shave his head and listen to punk music, maybe all he wanted is to be with and around white people. That's all they assumed since they are so fuckin' busy killing their and my own race!!

I don't consider myself an Uncle Tom since I ask nothing of my Anglo friends. I hang around no one for the simple fact that I know they (either side, Mex or whites) will not accept my way of life.

I do listen to Skrewdriver but I don't agree with most of their thoughts, instead I try to change them around to fit my views. I don't think the anglos are a master race, I find that saying in every group just that these anglos repeat it more. I think it's fine to love your race, but not to Skrewdriver's point.

But they (white supremacists) don't understand or act as if they don't understand that America has never been and will never be a pure white country! And we ethnics should and must stay in the scene to show these humans that we may be of different cultures and both praise our own race with the words of Skrewdriver. (Like "Don't let them pull you down, Mexican" in my view). We are in neither of our fatherland. We are in the land of the Sioux, Mohawk, Navajo, etc...

When you go back to England, Germany, I will go back to Mexico. But all this bigot shit come from middle class suburbia, remember "Oi" (true skins in England came from the poor working class) and who is the working class here in America? Yes, illegal Mexicans (mostly Indian Mexicans or cross breeds). But did this government ask the legal land owners permission to form a government in their land? America was formed by illegal English Mayflower people -- they have no right to say who is illegal or not. So I hope the Afro-American who wrote the letter views my point. I would much rather fight a white supremacist for a cause, than a person of my own race for the color of my pants. Wake up stupid Chicanos, you don't kill anyone else but your own race!

Fransisco Shanchez

To "Just Another Nigger" from MRR #87, and all other seperatists...

Why does everything have to be black and white? Your attitude and ideals match that of the same people you put down. You read oppression into every white person. Then you try to draw other blacks into your beliefs by the very charismatic but stupid tactic of offering "acceptance" as one of the group. These are the same tactics the KKK used when they tried to recruit some of my friends (it didn't work -- they have minds of their own.)

Prejudices exist everywhere, I won't deny that... but good people can beat down their bigotries through patience, tolerance, and understanding. Separatism only creates fear and animosity... And don't you dare tell me I don't understand. I don't have a race. I'm a mutt. I don't know what race(s) I am and I could care less. I have been shunned by both blacks and whites (and just about everyone else) in the past. The true friends I have found are black, white, and "in-between"... and we know race only counts for skin color not brains. By the way, just where do I (and the rest of the melting-pot kids) fit into your brilliant (not!) plans of separatism? I guess you will have to "weed out" all of the impurities, right? Nazi. Oh, when speaking of separatism why don't all of you stupid fucks consider that America is neither the blacks nor the whites to take... the native Americans were here first and they believed that man belonged to the Earth (not the other way around). Too bad we fucked it up.

Now let's consider rap. Yeah, I'm sure the rap groups tell you what you want to hear, but then again, that sells records doesn't it? Are there any honest, DIY, independent rap labels? If so I would love to hear about them because I only see profit-hungry, fashion-conscious, product-endorsing, mass-media, make-a-buck, phoniness. If these rap groups care so much why don't they lower the cost of their records? Why do they release complete albums of re-mixes which are little more than re-arranged versions of previously released songs? Hardcore labels/bands are not completely guiltless in this area but they try a hell of a lot more than other types of music.

A far as the HC "scene" goes... well, I think many people become frustrated and disenchanted with it because they feel that it will be a unified group of friends. Well, it isn't. The "scene" has all of the dicks and cliques that appear at all other levels of society. Like every place you have to know who your friends are, know who you can tolerate, and know who you have to stay away from.

Most people earn acceptance through a friendship. Let down your guard and you could either get hurt or gain a friend... Taking the chance is worth it to me. Don't be so bitter.

"Just a mutt" (and proud of it!)

Dear Mr. Weasel,

We are two disgruntled punk rock fans who wish to make a few comments about your article in MRR #87 (as well as a few other things that we just feel like spouting off about). First of all, we'd like to say that we are great big fans of your mighty cool but short-lived punk rock band SCREECHING WEASEL. One day, however, we were listening to YOUTH BRIGADE's Sound & Fury album and we just happened to come across a little ditty called "Did You Wanna Die?" Whoa. Sounds a wee little bit like "My Right" (one of your rippin' tunes). Seeing's as how the Youth Brigade album is practically ancient and "My Right" is on yr. Boogadaboogadaboogada album from 1988, it seems like a bit of, shall we say, tribute is being paid to the Youth Brigade by you, you weasel. Make your own conclusions.

Secondly, while we may admire your ex-band, we think that personally you are full of shit. It's not like we're just jumping on the "Slag Ben Weasel" bandwagon, but hey! Let's look at the facts. You stated that ALL and/or the DESCENDENTS are old and are cashing in on merely what they've done in the past. Rehashing, that is. Why the hell do you thing the Descendents changed their name? Right! To avoid having the situation of ALL being blindly accepted by old Descendents fans. With three complete albums as ALL, we really don't understand where you're comin' from (Besides that, we just saw ALL in concert a few weeks back. When was the last time Screeching Weasel played?). Other statements of yours that we disagree (to put it mildly) with are these: "Fuck the work ethic, Mr. Seconds"; hell, the whole article, including your comments about Ian and Jello. Now wait a minute. What the hell is wrong with a work ethic? Lemme tell you something, Ben. I only paid $8 to see 7 SECONDS and got 1 1/2 hours of their classic tunes, new and old... some so new we didn't know what they were, plus a LED ZEPPELIN cover (oh fuck that, Ben. They did update it, and he didn't know the words, either. So don't even bother taking the "classic rock dinosaur" angle, okay?). Now we'd sure rather pay a little and get a lot (epitomizing the work ethic) than vise-versa. You, an oppressed working man, can surely find no fault with this. Now, about Messrs. MacKaye and Biafra. Look, Mac — FUGAZI's show was a mere $5, for which we saw both Fugazi and the HOLY ROLLERS. During the course of the concert, Ian told the skinheads to quit being "a bunch of pussies" as he put it (that in itself puts him and his band miles ahead of the pack). They proceeded to play for a long, long time. It would've been worth three times what we paid. Besides that, we finally got brute honesty from a band, instead of having someone like GANG GREEN kiss our asses and reassure us that yeah, they really do think (city's name here) is the best fuckin' rock town etc, etc. Blah, blah, blah bullshit, bullshit.

As for Jello, well... Ben, at least he has the balls to take a stand on an issue that he not only believes in but one that actually matters instead of just bitching about how much he hates his job and how it just ain't cool to have to keep shellin' out for beer and cigarettes. Look, Ben, let us finally get to the point. Stop fucking whining and record something. All of the above mentioned bands are, let's just say, way way more influential and important than you will ever be if you don't get off your worthless, whiny, self-congratulatory ass and try to be a recording artist again. You see, what you say about other bands or performers isn't worth shit if you aren't one yourself.

Yours truly,
Matt Kucha and Ken Blaze

P.S. In the meantime (before you rehash Screeching Weasel and get rich off your past) could you try to get a job you like (to, at the very least, spare us your overabundant self-pity at the direction your worthless life is apparently heading)?

Dear Ben Weasel,

I enjoyed your article in issue 87 of Maximum Rock 'n' Roll which shed light on both record selling scams and the way commercials are used to brain wash people. But what's most interesting is your hypocritical cynical attitude throughout the whole article.

You bitch about how sex is used in commercials to boost sales and that's true. However, just a few pages away is an advertisement for your film that promises "punks, blood, sex and dirt."

You stated in your article that "people are basically fucking sick." Another interesting comment was "the name of the disease is greed (artificial happiness) and everyone of you sad, sad pukes has got it just as bad as Mr. Trump." Now that's interesting coming from somebody who's peddling his own "X" rated movie on everybody for twenty-five bucks.

When you point your finger at somebody in criticism you usually find five other people pointing back at you for doing the same thing or something worse.

That's all I have to say. And remember, you may be disgusted with yourself, but I really, really like you.

Keep up the good work, sincerely Charles Hughes/ 6451 Iroquois Rd./ Westminster, CA 92683

Dear Mr. Weasel,

To think this could be my lucky day -- I don't want to sound too overconfident but I do believe I've got the 5 major differences between SST and A&M that you requested in the last issue (MRR#87).

1) Higher salaries. A&M's got um - SST doesn't. 2) (and rather important) Women. A&M's got bands with women in 'um while SST is greatly lacking in that aspect (L7's on an SST comp and they've got Kira on the old Black Flag shit, also Opal -- what is that? 5% female?). My friend said that Sylvia Juncosa complained about it in an interview and that contributed to them parting ways -- who knows.) 3) SST does mailorder - A&M doesn't. 4) SST has signed their handwritten letters off with "Peace and Love" while it's hard to believe that A&M would do the same. 5) SWA (the band) is on SST - nowhere else could that happen.

So that's it. I really hope I won the free dream date with Martin Sprouse. Can't imagine what a vegetarian and a vegan will do at Howard's House of Steak but I am optimistic about enjoying the experience regardless. Please contact me as soon as the contest results are in. Thanks -

Darby, Ben is Dead magazine/ PO Box 3166/ Hollywood, CA 90028

Dear MRR,

I am writing on behalf of BREAKFAST WITHOUT MEAT, the humor and music zine formerly out of San Francisco, now in New Mexico. One of your zine reviewers, Donna Dresch, made the accusation in MRR #87 that BREAKFAST WITHOUT MEAT editors are supporters of Operation Rescue (notorious right-to-lifers,) due to her misinterperetation of our piece in BWM #13, "Towards Effective Serial Abortions." That's the kind of irresponsible accusation that really must be contested, even though the kind of people who repeat such unfounded, inflammatory statements will probably do so anyway. Luckily, our regular readers will just snicker at such an absurd suggestion.

Our magazine is not written for knee-jerk simpletons. Most of our readers can tolerate a little humorous exploration of the gray area between the politically correct position and actual reality, which — I guess I can't take it for granted that everyone's got this far yet — DON'T ALWAYS COINCIDE. So we don't have to stick to safe subjects. But we were careful anyway. The first sentence of the article read "We here at BWM think abortion should be legal," and went on to explain we weren't lampooning the small percentage of terminated pregnancies that were a result of rape or incest OR those that resulted from birthcontrol failure. Considering BWM is a HUMOR mag and usually doesn't explain anything, we were being pretty explicit, so it's really hard to believe how completely Dresch missed the boat on this one. The remaining millions of abortions could hardly ALL have been immaculate conceptions, could they? Millions of pregnancies happen because women feel so guilty and conflicted about sex that they can't prepare for it rationally. We were making fun of the attitude that you've got to clench your teeth, shut your eyes to the implications, and pretend you're not really doing it. For goodness' sake, we were just suggesting that people use their imaginations to feel wicked and tawdry during sex, if that's a prerequisite to their orgasms, instead of just being naughty through the old cop out of no birth control. We were saying that it's a pity that sex so often takes place in an environment of guilt and ambivalence when it's one of the few groovy things we can do for ourselves in an enlightened state, on this dying planet. But Dresch was too busy on dogma patrol to pick this up.

I am a feminist who believes abortions should be safe and legal. But I am not a true believer in any party line that says all abortions are so holy and glorious that they can't even be questioned or discussed. At this point, the ideological case for legal abortion ought to be on firm enough ground that it won't topple if someone suggests we be more careful not to get pregnant. Only faulty ideologies need iron clad dogma and trigger happy name callers to preserve them. Responses like Dresch's to a cynical jab at casual abortion make me want to ask "Are you pro-choice or pro-ABORTION?" There IS a difference. Abortion should not be considered a valiant, life affirming expression of women's struggle for freedom. It's something you have to do when you're between a rock and a hard place. Gregg and I aren't armchair cynics. We believe in activism, try to be decent people, and try to be consistent in our philosophies. We are vegan and live in as cruelty-free a household as we can, and just as we believe that participating in a food system that imprisons and slaughters our fellow earthlings for food and human gratification can make one callous and indifferent to suffering, so conceiving and destroying 5 fetuses before the age of 30 as a result of laziness or ambivalence or having been told it's "okay" can result in a deadening of wonder at the fact that, if you want, you can create another human being by making love. If that sounds too corny, stick with the bleak bill of goods modern science has sold you. Proceedures such as abortion use drugs and surgical implements and techniques that are tested on animals, as well as vast amounts of non-reusable resources, not to mention the toll they take on the body's natural equilibrium. So if possible, the whole thing should really be avoided. The CHOICE in "pro-choice" really ought to be expressed BEFORE getting pregnant by making the choice NOT TO. I think it's fairly natural to feel, as I do, that the killing of the innocent is a no-no, even if they are just little blobs, but since human beings can be so miserable and do so much damage to the world and those around them, and use up so many resources, especially if their parents don't have the time, love or means to bring them up well, I have to concede, okay, if you've got to, kill them early. Sounds ugly but I'm just telling it like it is. The fact that we're not thrilled with the idea of abortion does not make us religious fanatics (we're atheists) or crusading right-to-lifers. Is it possible for people like Dresch to handle the ambiguity of believing that something should be legal but should be avoided anyway? Or must everything be in black and white?

There's an idea floating around feminist circles that "women's values" are inherently more humanistic than "patriarchal values." That, perhaps, remains to be seen, but if women ever expect to prove it, we too are

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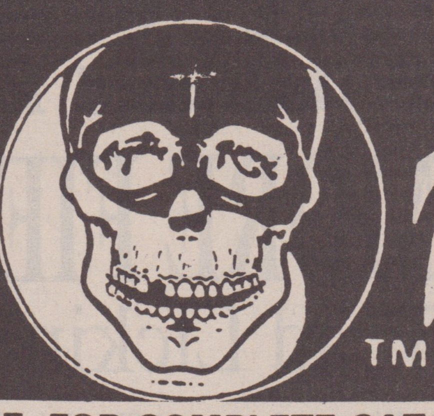

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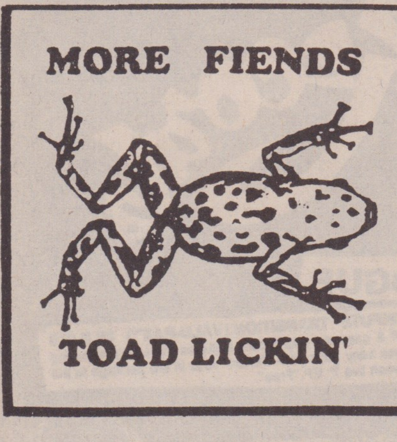

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going to have to clean up our act. If we expect men to give up some traditionally male privileges in the name of "equality," we may have to part with some traditionally female prerogatives— naivetee, indecision, irresponsibility, playing the innocent victim. I hear voices whining, "But men should have to take responsibility for birth control too!" Yeah, so find the ones that do, if you want, but let's face it, we're the ones who get pregnant, there are several methods available to us and a little extra responsibility might possibly be considered a fair trade-off for actually getting to produce the little critters when we eventually want to. Or does everybody always have to insist on getting to have their cake and eat it too?

I'm tempted to suggest that Dresch use more caution about labels like "Operation Rescue," but in the current climate, that'd just be whistling into the wind. By the way, the line that BWM "is the funniest mag that I've read in so long..." did not go unnoticed. Thanks. Next time try to put two and two together instead of just going for the bait.

Sincerely, Lizzy Kate Gray, co-editor
Breakfast Without Meat/ PO Box 15927/ Santa Fe, NM 87506

Dear Lizzie Kate Gray,

I'm glad that you wrote back. I certainly doubt that everyone who reads these fanzine reviews are "regular readers" of BMW so I think i's important that you clarified your stance here. Your piece was two pages of mean-spirited one liners. And reading it again I still feel the same. Sure you say a lot of informative things in your letter which might help some women think about preventive pregnancy measures. But your articles is totally callous and only insults instead creating some kind of positive change. I don't feel that women should have to fill out a form or a checklist to make sure that they were having an abortion on the "OK" level. Why do you need to know so badly WHY someone has to have an abortion? It hardly seems like your breaking the taboos of what is or is not funny. Of course, this is all my opinion. I didn't think it was funny. Oh well. If your so bothered by the fact that knee-jerk simpletons like me might be buying and reading your fanzine, you might want to take some precautions. Work on that "buyer Questionnaire" Why don't 'cha.

Love, donna.

Dear MRR,

I'm writing in response to a letter signed "Just another nigger," issue #87. I'll just call him J.a.n. for short.

First of all it seems like the writer of this letter has been through some rough times and has had some bad experiences within his scene and that's kind of sad. I agree with some of his points though different parts of his letter made react in different ways and I often caught myself wondering if the writer of this letter actually was black or just another dumb bonehead trying to push his views. Anyway for the sake of argument we'll assume that the writer is black as he so claims.

First of all, Jan, you have every right to leave or stop doing anything that you feel uncomfortable with, but when you start suggesting that other blacks should leave their scenes just because you couldn't adapt then that's where you're dead wrong. It seems to me that the major problem wasn't with your scene itself but with your frame of mind and the way that you view things because despite their racism that runs rampant in your scene, other blacks have adjusted quite well and unlike you, many of them are working hard to fight the problem instead of running away from it like you are. It might sometimes seem like they are fighting an unwinnable war as you put it, but sometimes no matter what the odds may be, you just can't give in to backward ideologies like fascism. The fight must last as long as the threat exists and that might not sound too appealing to a person like you but if the world was filled with people with your frame of mind there would be no progress. My hat goes off to all the blacks as well as other minorities that have to put up with all the racist bullshit that that goes on in their scenes and a pat on the back to those who have enough guts to organize and fight against it.

Another point that I would like to bring up is the group that you hung out with while you were in the scene. Whenever people are new to a scene and want to fit in and belong, they always think that they need to join some faction or subgroup (mod, rude boy, skinhead, straight edge, crustie, smoothie, rasta, etc.) so that they can belong even more if that's even possible. I never really ever felt that need but some people do and to those people here's a helpful hint: If you are a minority who feels a need to join a group in your scene it is usually a good idea to choose a group that is not as conservative and uniform as straight edge or skinhead. The people and bands that form these factions usually have images that support right wing themes that are not always sympathetic to the concerns or needs of minorities. In other words the mindsets of the people in these groups is not usually as tolerant as the left wing factions. I'm not putting down straight edge or skinhead music because some of it is great, but the quirky little racist comments are usually less prevalent in the less conservative circles.

Like I said before it was not the scene that was the major cause of your problems but your frame of mind. Case in point: What the hell was a black separatist doing trying to integrate himself into a white-dominated scene! Think about it, in your letter you claim not to be a "staunch integrationist" and then you mope about how you couldn't integrate yourself into a white-dominated scene! My friend, you were doomed from the beginning. Any black or minority that wants to be part of a scene must realize and be ready to accept the fact that he will mostly be dealing with whites since they usually outnumber blacks. This is common knowledge and not only must you realize this fact but you must also be comfortable with it.

Your letter hits me hard because like you I'm a black kid in a mostly white scene and I try to make it a point to visit other scenes as often as I'm able to, and in those scenes I've made lasting friendships with other minorities that are in the same shoes as I am. Although we would agree with some of your points I can speak for them also when I say that your "all blacks should leave their scenes and listen to rap music" attitude disgusts me. Why not enjoy both forms of expression at the same time? Is that something that you are unable to do?

Another reason that I feel that your little experiment with "white culture" failed is because it seems to me that you lacked a genuine love for the music itself. The love for the music is the common bond and one of the main elements that keeps us together. That might sound a little corny but being addicted to the music itself is in my opinion the prime requisite because if a genuine love of the music is missing then your chances of appreciating the whole subculture will be very low.

Like I said before I do agree with some of your points like your comments about the characteristics of a racist society. And your comment about how it's impossible to reason with a nazi. And how fairness is not a dominating element in the nazi mind. It also seems like common sense is not quality that fascists have. The problem lies in the fact that their way of thinking does not leave open the forum of debate or argument in which one would be able to show them how their philosophy is full of holes or how their ideology is bankrupt. That being the case, the only way to have a successful debate with a nazi is by talking to him in a language that he will understand. On this issue I tend to side with the militant anti-nazi organizations that refuse to tolerate it on any level. If they can't understand the language of reason then we must resort to the language of violence, which by the way seems to be much more effective in the battle against the nazis. They must be told in a language that they can understand that their ignorance will not be tolerated and that they are not welcome.

Jan, I feel sorry for you because you were open-minded enough to venture out and try something new, too bad it didn't work out but the next time you think of saying something as stupid as what you said in your last paragraph, think of the few black punk bands and bands with minorities in them that have stayed true to the cause and didn't give up when the going got rough. Think of the ones that make songs that sing out against racism so that people like you and me can be better accepted in our scenes. Also think of the minorities that have suffered verbal or physical abuse at the hands of bigots but never considered leaving the scene because for them their involvement and the music was more than an experiment and had become a way of life.

Good luck with your rap music and don't lose that open mind.

J.P./ Louisville, KY

Dear MRR staff & readers,

I'm writing this letter to update my previous one which was published in your May issue concerning the situation in Italian univesities. As I wrote in that letter, our government is trying to sell our schools to big corporations, instead of continuing to finance them with State money. This is certainly a big attempt to our freedom of study, that can't be guaranteed in a University where the money is provided by industries that are only worried about raising money and increasing their profits. That's why a big protest movement rose up at the beginning of this year, and many Universities and high schools were squatted by students as a form of protest. When I was writing my previous letter (at the end of February) the protest was reaching its apex and we were all fucking enthusiastic about what was going on, because for the first time after so many years (let's say 10 years) students, helped in their struggle by the whole alternative world, were finally going back on the streets to protest. That was February, but now we are on July and the only thing I can sadly say is that once again APATHY WON over willingful people. In fact, while the summer was approaching with its charge of exams and so on, the big part of the protesters began to realize that after all the selling of the universities to corporations was not the biggest problem in this world, and that there were so many worse things, such as passing exams or preparing summer holidays. As a consequence the protest ended as fast as it was born a few months earlier. So that's what happened here; I'm very sad about this, also because I received letters from MRR readers that were enthusiastic about our protest and complaining about American students' attitudes, too much conformity and success-oriented. Sorry folks, but evidently all over the world it's all the same old story, and Italian people are not different..

Anyway this doesn't mean that everybody quit the struggle; on the contrary there are still people working all over Italy waiting for the end of summer in order to keep back the protest. Also because the thing can't be considered closed 'cause the infamous law has not been yet voted by our parliament and (in a very Italian way) is certainly lying in some Senator's drawer, waiting for a most propitious moment to be voted. And our intention is to stay alert not to be fooled.

Changing subjects, a few weeks ago the squatters of "c.s.a. Leoncavallo," the biggest European squatted youth center, were condemned for their resistance to the police that intervened to "free" the center (because the owner of the building wanted to build a big parking lot on its ruins). But the judges, while condemning the squatters (anyway not to the maximum punishment), acknowledged the importance of the social service provided by Leoncavallo (and this is an important, even if only moral victory). Besides during the trial the building was squatted again and now is alive and kicking. So if you plan to visit Milano be sure to visit it (via Leoncavallo 22).

Also the squatters of my hometown (Pisa) youth center ("c.s.a. Macchia Nera") were processed for their activities (among other things they took a big part in University protests here in Pisa), but they were judged innocent and that's very good because as a consequence the pigs will probably stop trying to close it down by any means. So during these days the activities have gone on, with a protest-camping in front of an American army base (Camp Darby) in the woods around Pisa.

I think that's all, and sorry again for all of you who thought something different could happen here in Italy. Anyway keep writing to me to the same address: Riki/ C.P.15/ 56030 Calcinaia (Pisa)/ Italy

P.S. As I was saying last time, our Parliament passed a law according to which now drugs are a big crime and other minor laws that are seriously attempting to limit our freedoms (a new prohibitionist era?). To protest against this trend, WIDE RECORDS and other alternative groups put out a compilation LP (called "rock contro il proibizionismo") with many international bands, the profits of which will finance various anti-prohibitionist groups here in Italy (sorry I don't know the price; anyway read MRR for their ads,or write to Wide Recs/ c.p.309/ 56100 Pisa, Italy).

This is the last straw,

It has been rather easy to ignore all this condensending badmouthing that has been going on in this publication. Most of the insults have been aimed at bands I've never liked anyways, i.e. Warzone and Bad Brains.

How come everyone is slandering Rollins as a homophobe all of the sudden? Did you run out of people to slag?

Anyone who says that Rollins is a fagbasher is either a liar or has not read "Hallucinations of Grandeur." I think it's a shame all you straight edged 'tards have to insult the only worthy figure in punk-rock left.

It's just as well, because everyone involved w/ this rag has betrayed this so-called 'scene' — which is what you proudly proclaim it as — as the meaningless clique it's all become. It's all taken over by the high school jock mentality. What one of my history instructors told me long ago is holding true in your case: that there are certain people who... as well as demonstrating their horrifying affliction of diarrhea of the mouth, they have yet another problem — constipation of the mind. The readership of MRR reeks so much of ignorance it makes me wonder if any of you have ever read a book.

It's so bad, it's embarrassing that even anyone w/ any kind innovation or legitimate expression would even get a mention in MRR. The garbage that spews out of this rag every month takes me away from punk rock and more into industrial. At least Illusion of Safety, Club Moral, Grey Wolves, Intrinsic Action or Terre Blanche will never get mentioned here.

And I don't care what you think about Terre Blanche. I'll admit I don't agree w/ their views—I'll even admit I used to attack the band before I did more research. The real truth is that Terre Blanche do not have any connection w/ extreme political factions and do not appear to be violent. If you are really concerned, anyone who writes to me can ask for M. Sanderson's address. He might be objectionable, but he won't bite.

MRR used to be informative, but has now deteriorated into National Enquirer material. If people don't grow up, MRR will be of no use, and punk rock will die.

Lawrence J. Patti/ 47 Daley Blvd./ Rochester NY, 14617

P.S. If anyone is really into industrial shit, I don't know anyone who is as serious about it as I. Please write.

P.P.S. To Dan Lisson: I know we don't see each other too much. I've never had the nerve to say this, but out of the few friends I've had you've been the most memorable. You have influenced my life to this very day. Good luck, buddy!

"DE-GENERATE"

To start out with I'd like to thank Charlie Chan in #83. His perspectives on gun control are totally correct.

It's about time people started to come forward and confront all the "new love generation." It is quite apparent that it is in the gov'ts best interest to instill gun control.

Speaking of perspectives, I've been away from the scene for a couple of years now (more like my entire life to tell the truth), and started reading MRR again with #82.

You know, it's really scary! Some you people that write in or for this zine are totally washed -- not acid but brain!!!

Some of you are using the scene as a crutch. "No guns, no self betterment, no education, no enlightenment, no thought." All in the name of some rebellion against "society."

Just because you don't want the "Typical American Life" doesn't mean you have to go for the extreme. Who benefits if you drop out of school or quit your job?

For that matter, take time to hate, be sedate and isolate?

Definitely not yours or to the scene you hide behind. Sure the gov't sucks! But that's no reason not to get into a position to make some real change.

"Oh sure sell out and waterdown your principles." NO!! Just don't give everything a label without really listening to every side. Get ahead doesn't mean sell out- let me rephrase that- Don't cut off your nose inspite of your face.

Start the change in society with yourself -- and don't forget the time space quantum theory -- and to quote P. from the Avengers: "Open your eyes when they tell you lies"

By the way, FUCK YOU!

G.F.H./ PO Box 71110/ Ft Bragg, NC 28307

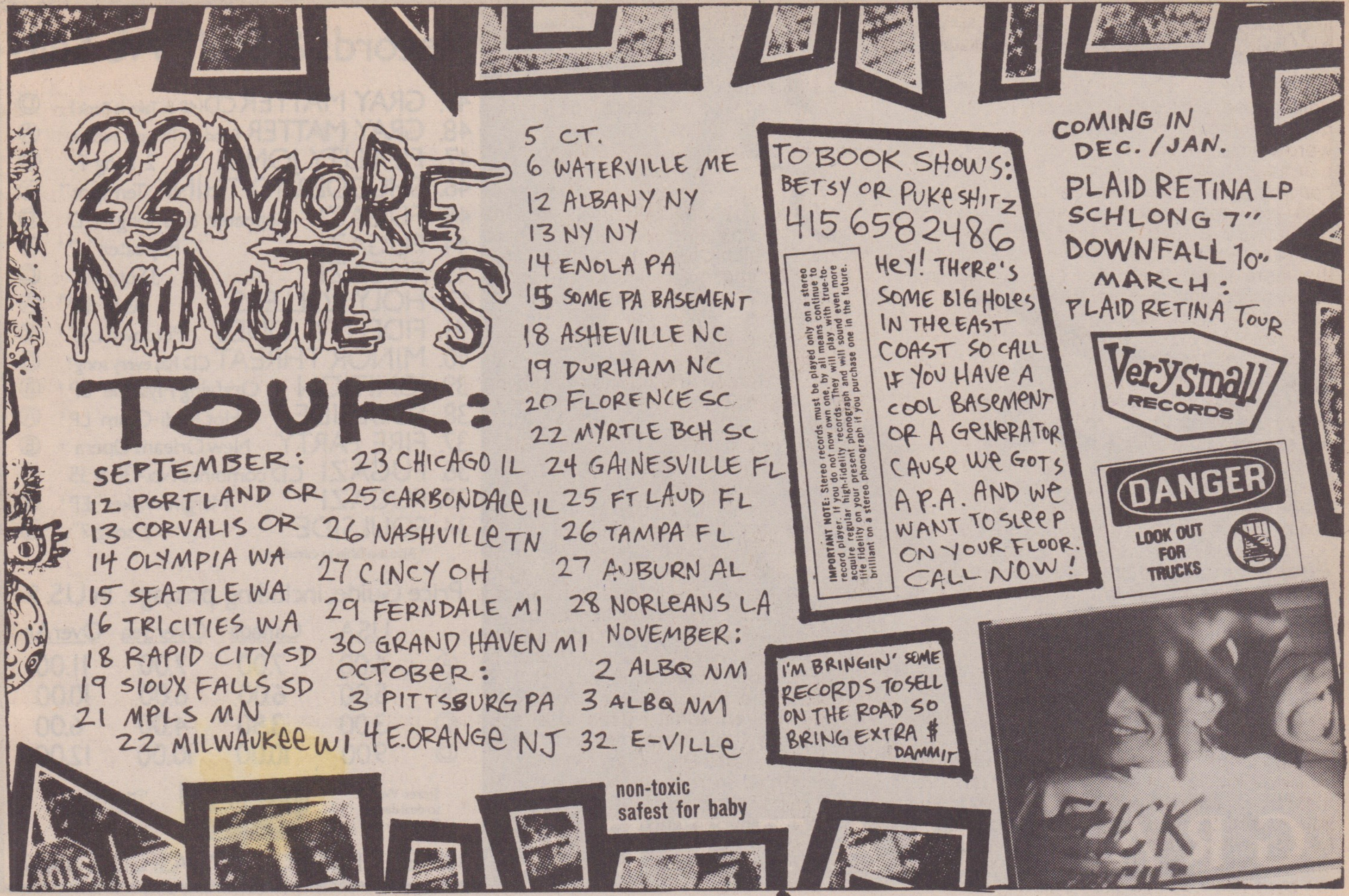
Dear Ignoramus',

I have been reading your "groovy" magazine on and off now for approximately six years and even though my musical tastes have completely traversed 360 degrees in that time I still flip through occasionally for a good hearty laugh.

I have two gripes. Firstly, what is all of this silly hype with all of this shit-pop garbage? To me it is not the second coming of "punk rock" like a lot of little college nobodies think, it is merely the latest fad; classic rock (attitudes and all) repackaged in a new format and bottled up in a saleable package for easy convenience to sucker people into thinking it has some basis in legitimacy, which of course it doesn't. Fortunately, I refuse to pander to this particular fad and I am actually vehemently opposed to it. I have almost strangled several scraggly-haired, striped shirt, three day beard, bespeckled types who have gotten into verbal arguments with me concerning SubPop's aestheticism and its (non-existent) validity. If these retards like "classic rock" so much then why do they adhere to "punk rock?" This perpetually escapes me and revolts me in no small measure. Then there's the matter of that dolt Steve Albini. Once a halfway intelligent, though always somewhat idiotic person he was responsible for the mighty Big Black. What happened? Now he adamantly hates anything "progressive" or "synthesized" and adheres to the stupidity of the "pure form" (garage rock) as if it's a religious experience. Did he see Meatloaf or Tad in a dream, similar to seeing Jesus and become born again? I have a feeling that this is what happened. Yecch! How sophomoric and ignorant; that brings me to my other gripe.

Anyone with a half of a brain (excluding our illustrious pal Albini) can see the true new age of "punk rock." The utilization of current technological gadgetry combined with the proper attitude is obviously the dawning of a new era as far as "Rock'n'Roll" is concerned. This is quickly manifesting itself more and more and in bands such as Ministry, Dessau and most importantly Revolting Cocks.

Idiots who repeatedly put "Wax Trax" bands down to being derivative disco are just close-minded and shortsighted. I almost marvel at the limits of their feigned intelligence. "Oh," I can hear them moan now, "keyboards and synthesizers have no soul. I don't want to hear music made by computers, I want to hear 'music' made by scumbags who rely on feedback and grunge to put their moot points across." Fuck that, it's how you use technology which is important you idiots. If it's grunge you want go listen to your Sonic Galore Garden records but just leave me alone, I don't want to hear about it. Attitude has always been more important. Not all bands that uti-



23 MORE MINUTES

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12 PORTLAND OR
13 CORVALIS OR
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15 SEATTLE WA
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18 RAPID CITY SD
19 SIOUX FALLS SD
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25 CARBONDALE IL
26 NASHVILLE TN
27 CINCY OH
29 FERNDALE MI
30 GRAND HAVEN MI
OCTOBER:
3 PITTSBURG PA
4 E.ORANGE NJ
5 CT.
6 WATERVILLE ME
12 ALBANY NY
13 NY NY
14 ENOLA PA
15 SOME PA BASEMENT
18 ASHEVILLE NC
19 DURHAM NC
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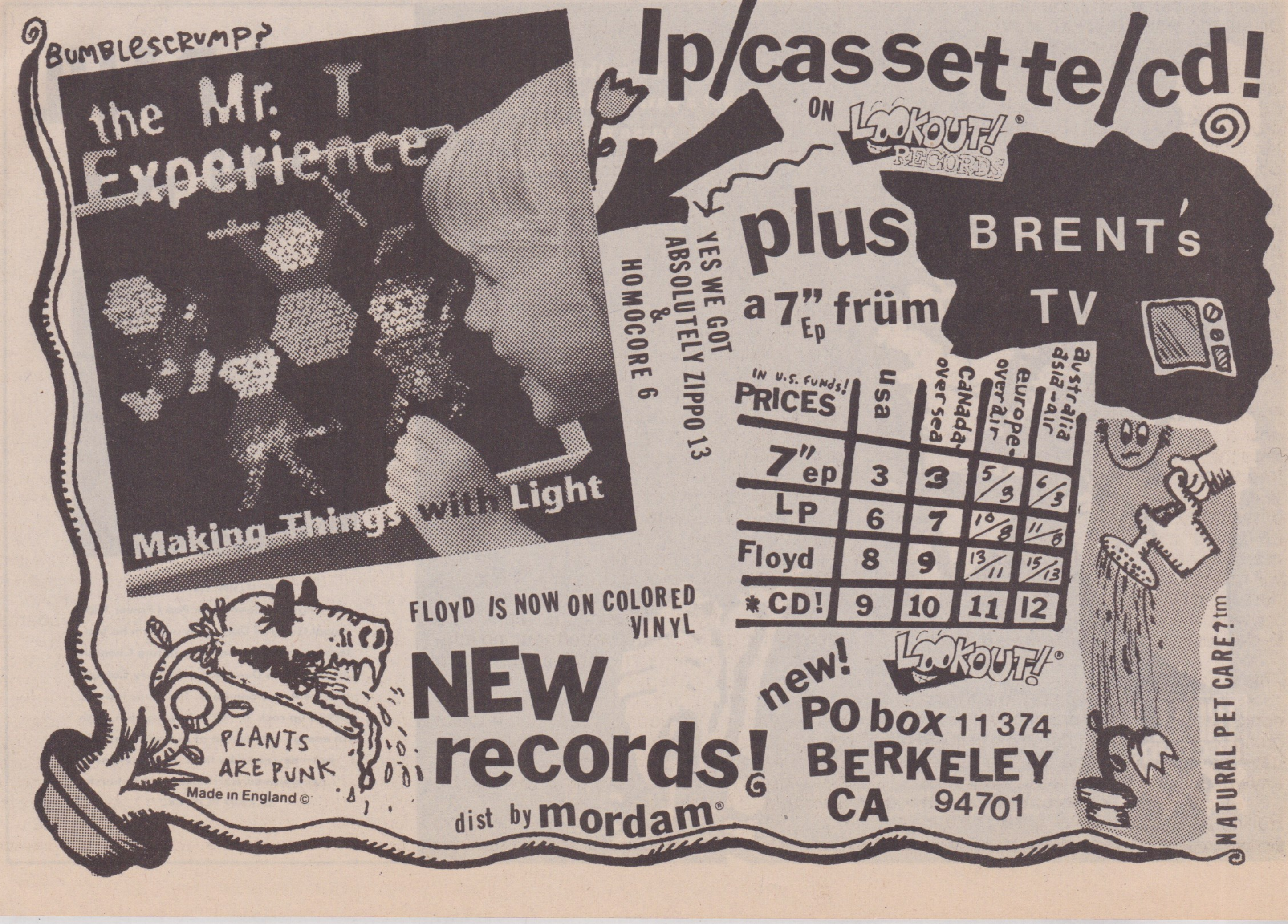

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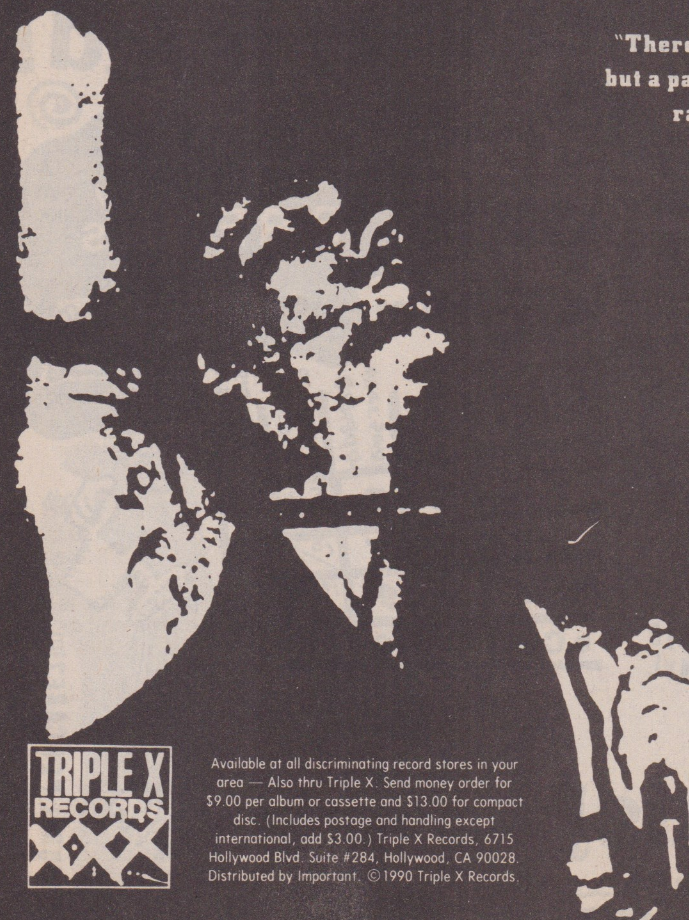

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lize synthesizers sound as prosaic and tame as, say, Erasure does. The "disco" or dance element can be seen as part of the rebellious attitude. Utilizing something as hated as disco ('70s style of course) is part of the "punk" aspect. Look at My Life With The Thrill Kill Kult for details.

Anyway, getting back to point number two. What the hell??? The review for Revolting Cocks "Beers, Steers & Queers" the true archetype of neo-punk, chock full of sarcasm, humour and attitude, was far less than charitable. It is the album of the decade, sure to dictate what direction underground music will take in the '90s as well as in the 21st century. The album is a masterpiece! The review says "Too much dance, not enough rock" -- you idiot! Are you kidding? If not I suggest going back to junior high school. If you want "Rock" go listen to Judas Priest!

You and your fellow magazine, Flipside, are going to expire forthwith if your obsolete opinions aren't revamped, rethought and reworked. Lastly, wake up and smell the '90s. Get out of the retro '70s fad and get with what intelligent people have known for years.
Thanks for listening dimwits,
Lord Alexander Littlewit Jr.

Dear Folks,

This is for anyone who thinks they're punk rock gods because they live in the East Bay.

Do people even care anymore? I never thought I'd even enter into this argument, but after all this time being a loyal Gilman supporter, I think it's rapidly becoming a joke (excuse me, became a joke). I'm getting sick of people telling me how lucky I am to have access to the place; I'm starting to think I'd be better off if I stayed home and listened to records. I called up there today trying to get ahold of a friend and got all kinds of rudeness from people I've been working there with since god (ha) knows when... I got hung up on twice (very amusing) and the worst rendition of the Star Spangled Banner since Roseanne Barr. Needless to say, I never did get to talk to my friend.

Anyway, these are the same people who gave me shit about moving to Fresno. "Fresno!?! What hick town -- why would you want to live there?" etc., etc. A little about Fresno: the scene out here is kind of small (it is a hick town) but there are still such things as respect and appreciation for what little scene we do have and we don't dick people around. So to all you snide East Bay über alles types, Fuck You!!! (with a few exceptions). You don't even know how to appreciate what you've got!! You're rude to strangers, you dick each other around, and you're living in a scene someone else had to build for you. Yet you try to discourage us because we're just not cool enough to have everything spoon-fed to us. We'll see who's better off.
Jennifer Emick/ PO Box 25283/ Fresno, CA 93729-5283

People,

Oh, I am sorry, I'm just not punk enough for some of you guys and I don't keep up with Maximum RocknRoll like a religous fanatic. But somehow there is one always winding up in my box and except for the occasional interviews with Capitol Punishment and Pink Lincolns and other bands that I like I usually toss it aside and pick up good book or go to sleep. But as of late I have been noticing something that has been going on for a long time, since '77 I guess and I guess that it would be the most punk thing to do, change your name! Mike Bullshit, this is for you.

Yeah these people with names like Johnny Puke, Mike Bullshit and Steve Snot who really care about certain issues expect me to listen to them? You expect me to follow a guy with the name Mike Bullshit. With a name like that I expect him to be full of bullshit. They want to change the world and make it better place for all of us peace and good will and change and sexual and racial freedom. You know that it is good but how do you expect people to follow you with a disgusting name man! How about a name like Mike Nice Guy or Mike Vegetarian or something. The only people that will follow you are GG Allin dropouts who only like you for your name and not your principles.

So go look in the mirror, bring a thesaurus if you must or use your real name for goodness sake. You'll get a lot more support and have the people that are really not fighting for your cause leave you alone. OK?
Michael Broyles, The River City

Dear M.R.R,

Yesterday I encountered the most off the wall person in the world. Words cannot describe the mental state of this scum sucking shithead. The person I am speaking of is a con man and a liar. He tells you stories how bad his life was and is. "My mother was a whore, and my father was a drunk, my wife is disabled." So what. Everyone has problems. Don't expect pitty from me, you 40-year-old child molester that cares so much about keeping the so called scene alive and charges $9 to get into his shithole where he puts on shows. Beware of this man, I saw him listed in the last MRR and hope he is never listed again. If he is, this scumbag will continue to rip off bands the way he ripped off my band. He gave us a guarantee and ended up paying us a quarter of it. He said he promoted the show very well. Nobody saw any fliers or promotion. Of course he has answers for everything. He said the other place that is doing shows, goes around and rips down his fliers. Anyway let's get to the good stuff. When we found out we were getting paid so little of course we exchanged some words and this guy just lost control, flipping over tables, slamming his hands down screaming at us. We were the ones that should have been pissed. Then to top things off he grabbed a bat and threatened us. Then he assaulted a girl that was with us. I am sure this has happened before. This must stop.

So all bands beware of: UNISOUND PRODUCTIONS/ 243 N8 St./ Reading, PA - The maniac's name is Jake the Flake.
Mark Neuman/ Sheer Terror

Attention:

The following letter's purpose is to shed insight on a particular Pennsylvania promoter and club owner who has been involving himself in unscrupulous practices for too long. The club is Unisound in Reading, PA, and its owner/promoter's name is Jake. Although following the aftermath of last week's SHEER TERROR show it is highly unlikely he will continue operating Unisound — his underhanded dealing should be exposed.

In SHEER TERROR's case, Jake guaranteed manager Bill Wilson $400, which Jake later stiffed them on. The band was paid $100. The reason: not enough people attended. This is a fallacy unto itself as the door cost was $9 and at least 60 of the 120 in attendance paid. With this in mind, a club that has no expenses other than paying the bands Jake should have easily made due with SHEER TERROR's guarantee. For reasons unknown, at the end of the evening, Jake had a little over $100. And, no, Jake, I'm not insinuating that you took a nice wad of cash out of the club's premises and rambled over to your studio down the street.

To further exacerbate matters, Jake attempts to dock SHEER TERROR's payment over a broken window! Needless to say an extremely tense situation rears its ugly head as band members and various others surround Jake in a corner. The place explodes when Jake attempts to hit Paul's girlfriend with a baseball bat. No physical harm came to the Unisound promoter since the remaining members of SHEER TERROR had to restrain Paul from touching him. The only physical abuse to hit Jake came in the form of candy being tossed at him. During the time when SHEER TERROR were holding Paul in check a lot of equipment was damaged. It's unlikely they will be blamed for the equipment when they had not even touched it. Jake, you got what you deserved.

This Jake character is extremely notorious in this area for his business practices. He's ripped off plenty of bands in the name of "hardcore" even going to such measures as sabotaging shows at a rival club in Reading named the Silo. What he does in this type of situation is call up bands slated to play the Silo and tells them the show has been canceled or postponed. For proof talk to members of KILLING TIME or Philly's BRICKHOUSE, among many others.

Another maneuver Jake tried to pull is claiming the owners of the Silo traveled to Philadelphia and tore down all the fliers he posted around town. Funny thing is no fliers for Unisound's SHEER TERROR show were posted to being with! I know this for a fact, I live in Philadelphia. Only on occasion will a lone Unisound flier be hung in the Record Exchange. I've never observed a Unisound flier in record stores such as Third Street Music, Rock'n'Roll Plus, Tower Records, let alone posted around the streets.

In closing all I can say is try to avoid Jake and his dirty dealing.Bands who wish to play in the Reading area should stay clear of Unisound and contact the people at the Silo. Their number is (215)376-6711. As for shows in Philly, nothing has been going on due to the lack of an all-ages club that's willing to book hardcore shows. Until the next time.
2520 S. 20th St/ Phila, PA 19145

Dear MRR

I'm writing to say that I did finally receive a copy of the "open up your fucking eyes" compiliation video tape from Thrashers Digest. If you'll remember, you did recently print my letter complaining about not receiving a copy of the video, which me and my band do appear on (although I did mistakenly call it by the wrong title).

Since I did receive a copy of the video, I'd like you to print this letter so we can patch yup this situation, since Thrashers Digest does advertise in M.R.R. I want to retract my statements about them being ripoffs. In fact, I'd like to highly recommend that all of you crazy punks & rockers order a copy of this video tape immediately because it features some killer footage of my band, BLOODY MESS & THE SCABS, plus much more by

bands such as: DIET CHRIST, REDNECKS IN PAIN, NO EMPATHY and lots more!!! Send $12.50 to: Thrashers Digest/ 702 W. Elm/ Carbondale, IL 62901. Tell that Bloody sent you. Please print this letter. It's only fair. Thanx! Take it sleazy,
Bloody Mess (& the Skabs)/ PO Box 9021/ Peoria, IL 61614

MRR and readers

I did a San Diego scene report (#87) and before it got printed I had a change of address. Anyone who ordered a record and got their mail back, or who ordered the Bat zine, here's the new address: 7636 Caldy Place/ San Diego, CA 92111. The band pictured in my scene report is Blind Justice. They could also be reached at the address above. I just want to get this cleared to avoid confusion. Peace!
Rob/ Mulch Records

To MRR Readers who "want lots of mail,"

I have but one thing to say... The Hardcore Mail Source is a fuckin' scam! By the time this letter is printed it will have been 5-6 months since I sent my $5 cash (no checks or money orders accepted) to the PO Box advertised in this very magazine in order to have my name sent to 75 various people who in turn would send me their free information, catalogs, flyers, etc. Well I have yet to see anything in my mailbox except for the occasional Esso Gas Coupon booklet -- which I highly doubt came from the Hardcore Mail Source.

At first I was experiencing delusions of grandeur at the thought of "having my mailbox packed with flyers and catalogs" -- but now I just sit and wonder where my $5 went. Did I buy someone a nice cozy lunch from McDonalds? Or perhaps a party pack of Latex Ribbed Trojans? Well I guess I'll never know, but for now I suppose it will be enough just to warn others of this horrendous injustice.
Always a devoted reader, The Innocent Victim of the Hardcore "Fail" Source

Dear Mrr,

Thanks for running my article on Canadian Punk collectors items in your "Welcome to the Scumpit" section of MRR 87. It would've been nice, however, if you'd credited it to me and not East Bay Eric!! Oh, well, these things happen... So, just in case anyone cares, the "Scumpit" on Canuck Punk 1977-80 was by me, Dr. Weasel, and not E.B.Eric, OK?!
Stay Cool, Dr.Weasel - "What Now?" zine, Kingston, Canada

Dear MRR,

FUCK SOCIAL DISTORTION! FUCK SCCIAL DISTORTION! That doesn't quite express the absolute contempt that I (as well as many of the folks who turned out and took the slap in the face we shall refer to as the $9.00 door price) feel for those richie bastards! My band (not in the literal sense, I'm just the vocalist), The Jesters Of Chaos, made the mistake of opening for them.

Before I begin, I need to make clear that not all the blame for what happened that fateful night falls solidly on the shoulders of SOCIAL D., but their part in it was not a small one.

Okay, to begin with they were late, but shit happens, and thus we got no sound check and waited around (as did the audience) for probably about an hour.

Then we receive word that there's spaghetti and garlic bread inside for the bands, sound crew and anyone else involved with the show (we found out later that Social D. wouldn't play unless spaghetti was provided...it was in the contract.). Us four shared a plate and when we returned for seconds we were told that only the sound people and the headliner could have some and maybe we could have whatever was left over. There was enough food there to feed a small family and their relatives.

Then, we were told by the sound crew to "get your shit inside or you're off the bill." We get it all in there only to have them scream at us for bringing it inside and they order us to get it off the stage and set up the drums outside in the parking lot. After more waiting, this time nessesarily waiting since the EXGRETED REPUBLICANS were on first (a damn good band I might add), it was our turn. We weren't allowed to use the "exclusive" Social Distortion drum riser, even after we offered to put their drums back after our set. Their reply to that was "if you touch anything, we'll kick your asses and sue for damage." The band didn't say that, but their sound crew/stormtroopers/thugs did. All those guys were in excess of 200 lbs. each, probably drun, had the attitudes that would put your average nazi to shame, and were just hoping for a fight (which is exactly what they got, but that comes later...I've gotta hold your interest somehow). Stagediving wasn't allowed and the sound crew was enforcing that rule on the cramped stage (cramped due to the fact our drumer had to put his kit in front of the Social D. drum riser, leaving a whopping TWO INCHES between the bass drum and a floor monitor) by beating and removing anyone who tried. Not to mention the beating that many recieved OUTSIDE by those fascist gorillas after being ejected. The straw that broke the camel's back came when two of these cum guzzlers restrained this one kid. One thug grabbed his hair and pinned his arms and other spread his legs and repeatedly punched him IN THE BALLS!!!

The crowd responded to this with volleys of spit and "sucker" punches to those shitheads. Along with a considerably louder chant of "FUCK SOCIAL DISTORTION!" (it began earlier once I told everyone about the drum riser deal) as well as a chant of "FUCK YOU!!" when they kicked us off the stage for telling them to leave that kid alone. They kicked me off first, leaving Ken (guitar), Tyler (drums) and Theo (bass) up there to continue on. The power was cut off to Theo and Ken, leaving Tyler to lead the protest until he was eventually shut down.

Even though we only played five songs, we stole the show for obvious reasons, leaving the rock stars to play to a conserably more sedentary crowd. They later refused to share their beer with us on grounds that we were "troublemakers with no respect for rules or order," so is in the great punk rock tradition we calmly and quietly relieved them of their remaining stash of alcoholic beverages (except for that cheap wine... yuck! ptoo! ptoo!) and added some vitamin rich urine to the rest of their precious spaghetti. I'm told that they later indulged in it after their set. Bon Appetite!..chumps.

AND NOW FOR THE FIGHT SCENE! They claim that Ken's girlfriend flicked a bottle cap on to the mixer board. I was standing directly behind her and she did flick a bottle cap which landed a good 30 feet from it, and thus there was no reason for a TWO HUNDRED POUND MALE TO GRAB A ONE HUNDRED AND FIVE POUND FEMALE BY THE NECK AND SOCK HER OUT THE BACK DOOR!!! She fought back with several kicks to his jewels. Ken got him with a full can of beer to the face. Theo was in a one-sided wrestling match with another. And I kicked one upside his head and broke a bottle on another one's head (doing more damage to myself than him, naturally). More of them came out and just as we thought we were doomed all the people drinking in the parking lot came to our rescue. Then there was the triumphant, but fashionably late arrival of the Seattle Police Department.

Anyways Malcolm Tent is absolutely right. DO NOT IN ANY WAY SUPPORT SOCIAL DISTORTION OR THE ROCK STAR MASTURBATION THEY REPRESENT!! As musicians I think they're very good, but they have a lot to learn about being civilized human beings and for that reason when I say "GO TO HELL, SOCIAL DISTORTION!" I wish I had the power to actually send them there. And if there are any other "attitude bands" out there who are reading this and are thinking about playing in Seattle think again... your bullshit won't be tolerated and I can pretty much guarantee, given the intelligent and aware majority of the scene here, your stay will be most unpleasant. What goes around,comes around!
Spyder/ Jesters of Chaos/ Seattle, WA

Hi out there!

To everyone who ordered the BROTHERHOOD 12": Please be a bit patient as the first pressing is gone and the second one will take about 1 to 1 1/2 months. Be sure that you get your copy! The IMPACT UNIT 7" is gone and it's not sure yet if we will do a 3rd pressing. Also, people who sent in checks, please, if you want your record, send cash. The bank takes 20 minutes and for every foreign check and none of us are really into spending our spare time in some bank. Sorry for that but I hope you understand!

A short note on Dan O' Mahoney: It's pretty strange when someone talks big shit about staying true to the ideals of hardcore while releasing a record on a major label, ripping off people with their own label etc... I was in California last summer and met him at some gig and as soon as I found out that it was the "mighty, intelligent and sincere" Mr. Mahoney, I went over to him to ask whatever the fuck happened to the money I sent to him for the HARDSTANCE 7" and the 2$ (!!) for the N.F.A.A. LP lyric sheet (the European pressing had none) and I couldn't believe it, that idiot went nuts, he wouldn't trust the post, John Bello is an extra cool guy etc. etc. No word about giving me my money back! I didn't really ask for it but I guess it would have been just normal... or at least a sorry. But what I got was nearly a fight! Fuck you Dan! You don't even try to live up to your words! Some of my friends are also still waiting for their stuff! Hope you had some nice days with the money. I don't care about the bucks but about your hypocrisy! I don't expect an answer anyway!

Anyone interested in getting the second issue of my zine, VENGEANCE, send $2.50 ppd. BETRAY 7" out while you read this. Special hi and thanx to the NO ANSWERS/ Santa Barbara crew -- see you again next year! Anyone wanna write! Feel free!
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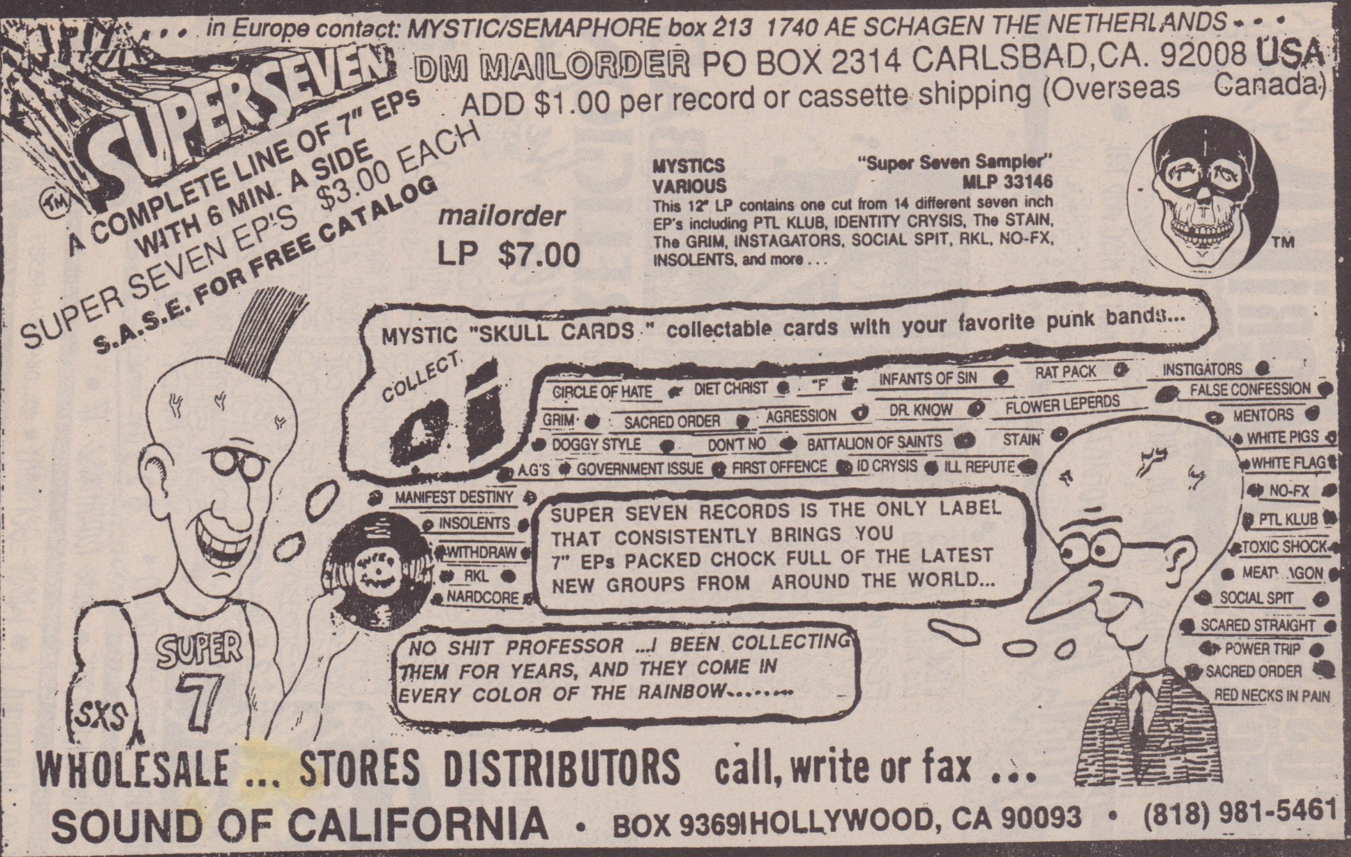

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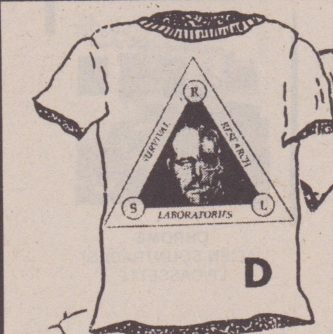

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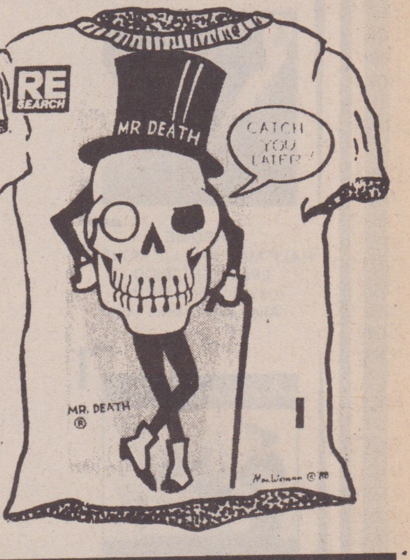

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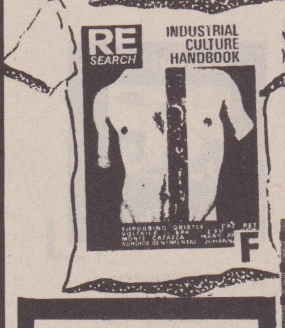

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P.S. Dear "NEW AGE," whatever happened to the two POWERHOUSE 7"s Peter Hoeren ordered ages ago?

MRR,

Hello to everyone. First off,I want to thank everyone who responded to my letter in #86 regarding "politically correct censors in the alternative scene. The number of positive responses was overwhelming. I can't wait until I start getting response from the other letter I wrote. Anyway, the reason I'm writing is to bitch, something I hate to do unless I have to. This time the bitch session is along a personal nature. It has to do with a number of records and stuff I've ordered and not yet recieved. I'll just start by saying that there may be several reasons why I didn't recieve the stuff, like mail problems, etc., so I'm not trying to accuse anybody of ripping me off. Okay, here goes. Lance Hahn/ AOK, $3 sent for a Plaid Retina record. Gainsay 'zine (Michigan) $4 sent for a tape comp. and zine. John Mark (Maryland) $20 sent for a video, plus a letter complaining, this was at least 6 months ago. No Reality records ($3 sent) for a Crimpshine /G-Whiz 7". Well, overall that is $30, which is a pretty large amount of cash to lose for me. If you're out of the records, how about writing me a letter to tell me? Anyway, all you folks mentioned, could you maybe give me a reason as to why I haven't recieved this stuff. As I said before, you obviously aren't ripping me off (3 bucks doesn't really get you a spot on Wall Street, y'know?). And people who I write to, could you maybe drop me a line so I know you recieved my letter. As anybody who's written me knows, I answer all my mail the day I get it. Thanx for your time, bye.

David Coonce/ 1013 Erin Dr. A/ Columbus, IN 47201

Dear Mr. Yohannan.

My band INSANITY PLEA was reviewed by you in issue #87. After reading you review, I know I had to write you. I want to thank you for complimenting our sound, that make me very happy. But I want to set the story straight about a song titled "Can't Wait Till My Period Stops."

In your review, you stated that the song "smacks of a double standard." The point I was trying to make when I wrote it was I am just not into slutty girls. Don't get me wrong, I have plenty of friends that are girls — it's just that sluts make me sick. I can't believe anybody can be so stupid, especially since it could cost them their life.

The song was written from a male's point of view because, you guessed it, I am a male. I know that males can be sluts just as easily as females, and a lot are, but if I sang about both genders, I don't believe it would be as much from the heart. I hope this may give any female singers inspiration to write a song about slutty guys. I don't think I could pull it off as well. So if anyone does, please write me c/o Leverage Records.

As for the chorus, I understand the reaction you had to it. You simply misunderstood and took it serious when I wrote it as sarcasm. If you take another look at all the lyrics as a whole, you'll see that my brother (who is also in the band) and I are very sarcastic in our writing styles. When I called you on the phone I explained the sarcasm, which you replied by saying, "I still feel you have a hatred towards women." If I put down cholos who kill innocent people in drive-by shootings, am I putting down the entire Hispanic race? No, I am not. If I put down the Ayatollah Khomeini, am I putting down all Iranians? No, I am not. If I wrote a song putting down white pride Nazi shitheads, I am not putting down the entire white race. I know the big rule of music is don't listen to critics, but that's not true. You can't (or I should say I can't) ignore it, especially when I am trying to get a point across. I hope to see this letter in your next issue.

Thank you very much,

John Oliveira/ 23842 Alicia Parkway #122/ Mission Viejo, CA 92691

Dear John,

What may be apparent to you or people that know you is not necessarily the case to outsiders. On this, your first vinyl, you refer a couple of times negatively towards women (the only references to women at all). If listeners get the "wrong" idea about you, it may be because your attitudes are not very well put (unclear art is your choice, and well-done sarcasm is a fine art). Or it may be that you really do have a hard streak towards women. On the phone you bluntly said, "I'm not into women," which only confirmed to me that your "sarcasm" perhaps betrayed a deeper animosity towards females.

Perhaps not, though (I don't know you), and hope that my interpretation was incorrect. Tim

Dear MRR:

Here's a report from the federal medium-security prison at Ray Brook in the far north of New York State:

The joint is at twice design capacity, rooms designed for one now holding double bunks -- sometimes four bunks. Most of the population is black, most of the rest Hispanic, few whites (and most of them middle-aged), a sizable block of Jamaicans.

It seems like the vast majority of new commitments are drug cases, unlike the early '80s, when bank robbery was most common, followed by mail fraud. There are now about 60,000 federal prisoners, out of a million prisoners nationwide, and Uncle Sam is building new prisons as fast as they can- your tax dollar at work.

Until November 1987, federal prisoners could expect parole after 1/3 to 1/2 of their sentence, but then parole was abolished. A lot of these new guys are coming in here with 15 or 20 years for cocaine and no hope of parole -- that spells trouble. At the same time, the warden keeps tightening up on living conditions, leading to widespread predictions of violent unrest coming.

Not much racial tension (relative to other prisons) here, probably because there are so few young whites. The food is lousy by American standards -- no vegetarian diets are recognized -- but luxurious compared to what most of the world's people get to eat. And the overcrowded cells seem spacious by Indian standards.

Although anal sex activity is inevitable, federal officials will not allow rubbers on grounds. That would be "condoning homosexuality." I call it murder by official policy, but nobody out there cares.

No cassettes are allowed; TV is the big pacifier, with 6 TV rooms per 200 men. The only films shown on the compound are religious movies. Guys "work" 71/2 hours a day, starting at 11 cents an hour, but are idle most of the time since there are too many prisoners for too little work. Visitors are rare since we are at least a day's travel away from our homes in New York City, Washington, Philadelphia, Boston and some as far away as California.

I saw the parole board (being under the old law) in June and they gave me 6 months for absconding from parole supervision in '87. But my July 27 release date is meaningless because you have to provide a residence address in your parole district (mine is Manhattan and the Bronx) and a job offer in order to get paroled, and I have no place to live in that district.

I may be able to get into a halfway house in Brooklyn in December. Otherwise, I "max out" without parole on Sept. 29, 1991.

Correspondence, zines and flyers are welcome. Address: Robert Martin 09368-054/ PO Box 902/ Mohawk Unit/ Federal Correctional Institution/ Ray Brook, NY 12977.

Donny the Punk

Howdy,

Musing: a baby is a wonderful thing. Mine is just 2 months old and already has changed me more than any other thing I have ever done. Her perspective has infected me; I see what she sees (or try to). I have newborn eyes. During my entire pregnancy I thought long and hard about all the things I wanted to show the baby, things I wanted to teach it. Now that she's here I'm beginning to think I'll be the one who really learns, watching her. She'll show me as much as I show her.

What really amazes me is her smile, straight from the soul, consuming her entire face. She wiggles and kicks and waves her arms in pure smiling joy. This tiny creature, her head as tender as an egg, weighing less than my cat, and unable to hold her head up — she will sit happily in her own shit for hours... I have things in the back of my refrigerator that are much older than her. Yet already she knows she is a social creature. She will smile at any face, whether it's me bending over her to change her diaper, a cartoon taped to the wall, or a magazine photo held up for her to see. If we all start out the same way — so in love with the human face — then how do we become so divided by hate a few years down the line?

I see her innocent smiles and think about Maximum RocknRoll. I have been introduced to some new ideas in this magazine over the past few years, and a lot of them are things I would want to expose her to when she's older, things I would want her to think about. I wish my parents had showed me something so different and alternative when I was a little younger.

But lately, reading the letters section, I have been having real doubts about how different or alternative these ideas really are. So much of what I've been reading lately seems to consist largely of one punk rock faction slagging off another, and I feel a little disillusioned... Has anyone learned anything at all? Why do so many of these letter writers feel compelled to identify themselves by some stupid fucking label in their first three sentences? "Hi, Maximum Rock-n-Roll, I'm a (fill in the blank with some easy, pre-sorted label)"

Don't get me wrong. I'm not a proponent of homogenized humanity. Our differences make us all unique. And no matter what we identify most closely with, whether it be Rastafarian, redneck, heavy-metal, straight-edge, homosexuals, heterosexuals, vegetarianism, scumcore, skinhead, rapper, death-rocker, dance-clubber, athlete, bookworm, feminist, activist, environmentalist, blah, blah, blah, if we all are using our brains in connection with what we believe in, there's no problem. But if a person starts to buy into the prevalent mentality that one group of people, religion, ideology, mode of dress or attitude is it, is everything, then we're all back in high school again with the cliques.

I think that high school mentality is alive and thriving in the scene, along with the adolescent tendency to see everything in black and white and right and wrong. Maybe alternative is not as alternative as everyone who is involved in it wants to think. Though there are many intelligent, creative and independent people involved, there is also a large constituency of sheep fine-tuning their attitudes, perfecting their wardrobes and playing follow-the-leader. It's like "alternative conformity." I suspect that some of the letter-writers who furiously attack Mykel Board and Ben Weasel are missing the point of columns that challenge and attack punk icons and punk ideals, making people at least reflect on their assumptions. I think your ideology should not be your identity; rather it's your walking stick... helps you find your way in a fucked-up world. And if you discount and dismiss other people's ideas you can become a mental cripple, stiffening up like something old and unused. (A smart man said this: "I reinvent myself every day.") An open mind is far from an effortless thing, but if you're not evolving you're becoming extinct (which is something I sometimes wonder is happening to the scene). Unity isn't conformity — unity means finding the common element among all your diversity, and caring about people as people even if you don't think they are politically or ideologically "correct."

If you still don't understand what I'm trying to say, then let me throw just one example at you. If I read one more fucking letter like this, I will scream: "I'm a straight-edge guy sick and tired of hearing everyone say how all we straight-edgers are sexist. We're not sexist, we would accept any girl who ..." etc. (Not meaning to pick on straight-edgers here; insert any label you like in the above example.) The vital element here are the words we... they... everyone... Do you get the idea? What is all this "WE" shit anyway?? What happened to "I"?? "I personally speaking for myself only believe??"

Any correspondence, positive or negative, welcome: Tina Bloom/ 3914 Harrison, 2nd Floor/ KC, MO 64110.

P.S. The letter from "just another nigger" made me sad. I sincerely hope that the person who wrote that letter will see that there is a lot of intolerance in the scene in general, whether it's towards other people's beliefs or other people's skin color. Someone like yourself, with a different background from the suburban white punks you encountered, has things to teach this stagnating social movement. But of course you can't teach a thing to people who are too fucking stupid to listen.

re: Rock Against Racism

Ottowa recently hosted a "3 day extraveganza" Rock Against Racism. All in all, as one of the organizer, I think the show went relatively well. Although at first there were problems, these were overcome as we went along and things started to rock.

I would like to thank all those who involved and help make the show a success. This includes the following bands: Nausea, Oi Polloi, One Blood., Winter, Born Against, Citezens Arrest, Insurgence, Kingpin, 4 Storey Forehead, Suburban Underground, Mud, Phleg Camp, Grave Concern, Furnace Face, Skatterbrains, Bliss, Rise, Friens of Music, Random Killing, The Executives, SkaFace, Whirleygigs, and a special thanx to the Trapt and Black Triangle for the use of their equipment, and of course all the bands who came in from out of town to play our humble litttle show.

And last but not least, the people who helped, and stopped me from having a nervous breakidown: Lara and the Kitchen Crew, The soundguys,Tom and the rest of the security, Liam for looking afterthe stage, Brian and Valeriee from NY, the community center staff and the Ottowa police force for not closing us, and everyone who helped out at all.

My admiration and thanx go out to all those who made an effort to get up here to Ottowa, or Canada to see the show, and I hope to see you at next years Rock Against Racism '91,. It promises to be even better! So, make plans to be here again. Same time next year, Aug 3-6, probably a different place, better sound, more organized and possibly as much fun (!!)

If you want more information on next years show, you can write to: Ottowa Area SHARP Crew/PO Box 38036/c/o Rideayview Postal Outlet/ Ottowa, Ontario /K2C 3Y7 Canada

As well, if you are looking for albums and such of bands that played this years show, write to me and I can let you know where they can be reached.-Rob.

P.S. After the recent success of the Rock Againt Racism 1990 in Ottowa, we have decided to make it an annual event, during the weekend of August 3-5, in Ottowa, Ontario, Canada.

We'are notifying labels and promaters in the event that they are aware of a band who is either inbterested in coming up for the show or who will be on tour in the area at the time. As this is purely a non-profit benefit show, all we can afford to pay is the cost of gas expenses. We can howevere, also offer a place to stay, food and laundry as well as a table at the show for merchandise. All responses for information can be sent to: Ottowa SHARP Promotions/c/o Rideauview Postal Outlet/PO Box 38036/ Ottowa, Ontario Canada. Please leave information concerning further contact.

Dear Mykel Board,

I read your thoughts on Japanese whale-hunting in the August issue. I'm not a militant environmentalist or save-the-whales activist, but I just found your misguided attempts at "reasoning out a moral problem here" very amusing. You spouted out verbal diarrhea that you obviously mistook for intellectual discourse, and in the meantime you missed the point entirely. Whale hunting is condemned because the whales are under the threat of extinction. When lions kill their prey, since the natural cycle of the habitat they dwell in keeps everything together and the feeding of lions on their prey is just a part of that cycle. However, Japanese whale-hunters and African ivory traders do disrupt this cycle and cause the animals to become endangered with extinction.

Mykel Board babbles on about the food chain, the close evolutionary relations of different species and efficiency, but his pseudo-intellectual babblings miss the point entirely and I think it's really funny that he should demonstrate how to conduct a moral debate. However, I found his article very entertaining to read, especially when he "proves" that vegetarianism is racism and that animal rights is just another form of imperialism. Before I give you the impression I have no sense of humor, I want to add that I realize Mykel Board isn't completely serious about what he writes, and that he probably intended to make the rather unique concept of "ecology is imperialism." In any case, it's entertaining and humorous reading, so keep up the good work!

John Lee/ Box 4571/ Wesleyan Station/ Middletown, CT 06457

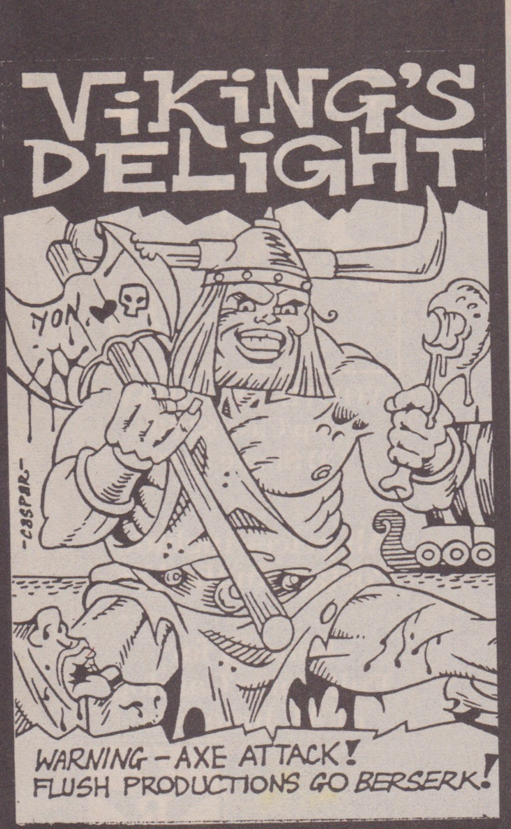
Dear MRR readers,

In 1966, President L.B. Johnson signed into effect the "Freedom of Information " Act. This was designed to free up all kinds of Gov't. info, especially on you. To get Big Brothers file on you, you need to: Supply the FBI with a set of your fingerprints, which can be gotten at some official fingerprinters (yellow pages, maybe), or ask the FBI for card #1973-524-273. Send fingerprints along with birthdate and social security number, sign your name, and enclose $5.00 check/ M.O. (nothin's free kids) payable to the FBI , and mail the whole schmeal to: United States Dept. of Justice/ Federal Bureau of Investigation/ Washington, DC 20537. If a Gov't. official does not reply within 10 days (or 30 with a legitimate reason- in which case they must have an appeal request), you can complain by contacting the following agencies: Freedom of Information Clearinghouse Box 19367/ Wash, DC 20036, or Project on Freedom of Information and the Nat'l Security /122 Maryland Ave NE/ Wash, DC 20002.

There are nine legal reasons (ranging from National Security to Patent Applications) why thay can refuse to release a part of your file all together. Goodbye, fellow Amerikans, I wish you the best of luck! Safety First, Eric Thibodeau F- Division/ USS Missouri/ FPO San Francisco, CA 96689-1120

MRR,

I've liked Ben Weasel's writing ever since I saw his letter in the Nov. '87 MRR. Naturally, I was pleased to see that he's joined the ranks of Livermore Guskin, Board, and the others on the editorial pages. Admittedly, his early columns pissed off just about everyone (myself included), and, oh yeah he does contradict himself quite a bit, but he possesesa quality that many of your columnists lack. Ben Weasel undeniably has personality, and like him or not, you have to admit his monthly tirade blows away Jennifer Blowdryer's self-indulgent, lack luster verbage, Ace Backward's tired-ass cartoons, and Jane Guskin's limp word-spew. His column is getting better all the time; Aug. '90 was the best yet. He's great, and I hope he continues writing for your mag for a long time (death threats not with standing). Ben, Larry L, and Mike LaVella are the main reasons I read MRR. P.S. Malcom Tent's anti-Social D. letter'was great. Fuck Social Distortion, and fuck record corporations like CBS. They don't care about the music; they might as well be selling any other commodity (as long as they can rake in a profit.) To hell with'em. Bruce/ 6021 W. Fleming Rd/ Atwater, CA 95301.



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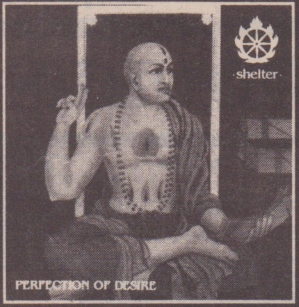
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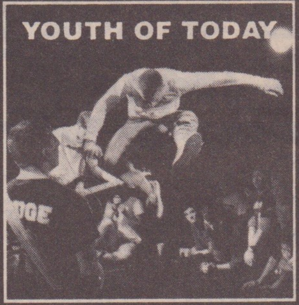
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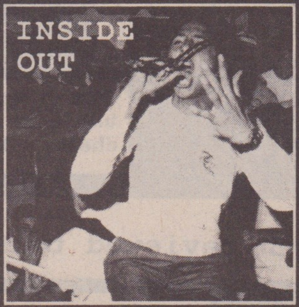

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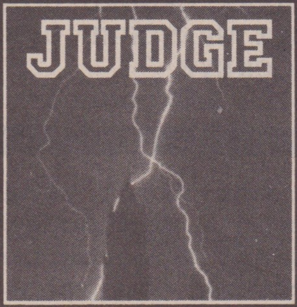

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Gardening with Eugene

Not to horn in on another columnist's territory, it's time for me to tell you all about my summer vacation.

Six weeks in Canada, spread out between the far west port of Tofino on Vancouver Island and venturing no further east than the Winnipeg Folk Festival, where I witnessed and participated in a heartwarming coming together of musicians from many different backgrounds and nationalities.

But that's a subject for another time. That always strikes me about spending time in Canada is the difference in the news. Although I don't take newspapers and tv and radio news reports that seriously, I like to follow them and find quite a difference between the two countries, mostly because they tend to ignore each other. You don't read that much about Canada here, and up north the U.S. gets similar treatment although a few minutes here and there of George Bush stroking his dong on a golf course or pretending to fish is impossible to avoid.

For those unlucky enough to be stuck in the USA all summer, what follows is a summary of some of the key issues covered in the mass media as well as discussed by people I talked to over the time in Canada.

We traveled with almost manic intensity via Seattle and Vancouver out to Vancouver Island and the lovely area of Tofino. A fan and friend of mine had recently moved out there from Victoria, the largest city on the island. He had joined back up with his brother, a fisherman, and was now seeing what it was like to make a living from the ocean — as opposed to his previous job, selling records.

On our first get together the fisherman brother immediately brought up one of the hot local issues — the Vietnamese and Cambodian immigrants.

"See that boat out there?" he said, pointing at the awesome horizon that was often dotted with leaping whales. "Viet Cong!"

This was just the beginning of a litany about the unfairness of it all, how Canadians had worked all their life to try to get ahead, then here come these slant-eyed foreigners who eligible for all kinds of government relief, free boats and so forth. He accused them of wiping out local fishermen by overdoing — what the Texans in the same situation called "fishin' too hard." We listened politely, afraid of what effect an intense political argument might have on a new friendship with what otherwise seemed like a wonderful, warm, fun-loving guy.

Later we met an old Shockabilly fan who basically lives on his boat. He's a diver and explores the island area making money doing stuff like rounding up sea urchin eggs for Japanese sushi companies. (British Columbia is apparently where the Japanese are looking now for various food items since much of their own waters have been polluted beyond help, by mindless industrial expansion.)

He said that our fisherman friend's opinion about the Vietnamese was not the prevalent feeling in the community, which I hope is also the case in the United States. I know I'm not the only American who feels terrible about Vietnam and wants to extend a helping hand. In fact, when a drunken Vietnam vet started picking on a Vietnamese guy in a line at a Mexican food street stand on a hot summer night in Los Angeles, I was pleasantly surprised at how many people walking by quickly rushed to the Vietnamese man's defense — and not a single version sided with the American.

Some of the Vietnamese fishermen that came to this area did get involved with shady big fishing operations that would arrive early in the morning at a beach that in the past might have been worked slowly by one fisherman and his family, who might have picked up only the larger shellfish and kept the overall ecology of the beach in good shape. These larger operations would show up with dozens of men who would pick the area clean, meaning no income for the locals but worse, a beach that would take years to recover the intricate life support systems needed to keep it stocked with seafood.

We ended up agreeing that it was the methods people used, and not their race and nationality that was the point. And although I never said it to his face, I think my fisherman friend should consider what it's like to have a load of napalm dumped on you and perhaps your family executed in front of you and perhaps figure that into his balance sheet of hardships endured by Canadians vis-a-vis Vietnamese.

Another interesting thing the diver showed me was a large-scale, detailed ocean map of a small section of the area he explores, from which he was able to show me the incredible unfairness of the land claims allotted to the native inhabitants of the land. If you imagine a piece of paper the size of a large poster with perhaps three or four little blotter hits of acid pasted on it, you would get the idea — the acid would be in the Indian land.

This subject came up when we saw a Catholic detoxification center for Indians sitting ahead on shore in a little area where we had become becalmed. It was two days before salmon season was officially to start, a time of intense activity for the natives, because they are given a grace period to catch fish for their families before the rest of the fishermen are allowed to start. A good day of salmon fishing can be worth up to $10,000, and lot of the inhabitants around here only make money for a few weeks a year. The rest of the time they spend running up their credit cards, worrying about getting a bigger boat, and looking down their nose at people like my friend, who deigns to also catch crab during the year in order to survive.

The Indians in this area were among the last to be subdued by the white man, and there are still strong pockets of resistance as well as unexplored areas where for all we knew they might still be in charge. As the summer went on we learned that Indian resistance is live and well throughout Canada.

One more subject of interest before we love on to the landlocked west was the Canadian and U.S. coast guards, who obviously are a heavy presence in this area. The Canadians saw the Americans as real bastards and told us one story about a disputed section of water on the border and an unlucky soul who was caught inside it. Although his charts and records will eventually prove he was still in maple leaf country, the U.S. Coast Guard were sure he'd ventured into the United States of Quayle and seized his boat. This was the same boat he was planning to sell to get a newer boat, and now while the matter is in the courts the guy is out of luck and work.

"The Canadian Coast Guard is more mellow," we were told. "When they come on board and ask you for dope, it means they want to smoke it with you."

Upon arriving in Calgary we found the hot topic to be not the War on Drugs, but a war on beef launched by the Canadian country singer k.d. lang. This was worth a few news stories everyday, it seemed. First the confirmed vegetarian lang had the nerve to make an ad saying "Beef stinks!" She went on to describe how being from cattle country herself, Alberta, she knows what went into making those filet mignon steaks, and if you knew too, well then you'd never touch the stuff.

Country stations in enlightened parts of the world such as Kansas and Nebraska went crazy, refusing to play her records and making many furious announcements about their decision. I wondered what was going on, being an avid C&W listener and having never heard a single k.d. lang song on any country radio station in America — unfortunately.

The reaction even spread to her home town, where vandals painted "FAT MEAT DYKE" over the "Home of k.d. lang" sign that had been put up recently by the mayor.

Hotshots such as Paul McCartney came to k.d. lang's defense. Editorial writers gave their opinions. Like any "hot" story, it was everywhere you looked. As usual, I was immediately suspicious of the entire thing. And jealous.

Despite how much I mouth off about a variety of subjects, nobody ever pays this much attention.

It was all a background to the real big story of the day, the Meech Lake Accord. How many Americans realize that Canada is on the verge of falling apart completely, that you might need a passport to go from Alberta to British Columbia, that Quebec is closer than ever to achieving its long-desired independence, and that the Canadian Indians are seizing the opportunity to get back what has been taken from them? It was all unraveling while we were in Canada.

We heard from a journalist friend how Canadian prime minister Brian Mulroney (known as Lyin Bologna up here) had his 5-year-old son call the premier of Newfoundland and beg him "not to break up Canada," a story that as far as I know has gone unreported. (You read it here first.) Despite this, Newfoundland refused to ratify the accord which would have extended the previous Canadian constitution.

Manitoba followed suit, the decisive vote being cast by an Indian.

"It is like a dream," a Quebec musician friend of mine told me of the possibility of independence for his province.

A Manitoba woman who drove us to the airport had a different view. "We're about to lose one of our most beautiful provinces," she complained.

This bothered me. Why would we "lose" Quebec if it was independent? Does she expect the border to be closed, like Albania or something? Is something not beautiful anymore because we can't own it?

As the days rolled on, the Indian involvement in the entire affair overshadowed everything else and eventually took on a life of its own due to a horrifying and ludicrous situation in Quebec, which has still not been resolved (and from where I am sitting now in North Carolina I'm receiving no news coverage).

A disputed area of Mohawk land was lusted after by the mayor of the town of Oka, about 10 miles from Montreal, for use as a golf course. The Mohawks said no way, it was their land, it was holy land, it was not going to be used for a golf course. It came to a head one day when the mayor sent heavily armed cops in to take the land away. The wind — nature will inevitably side with the Indians, I believe — blew the tear gas back at the cops, and one fuzz was shot in the face by an Indian, who later died.

This produced the headline of the year, at least in Canada: COP DIED FOR GOLF COURSE.

All the various Indian protests going on in Canada seemed to merge over the following week: road blockades to pass out information, sit-ins in national park campgrounds, a national tribal meeting over the Quebec situation, demanding the presence of Amnesty International or the United Nations to settle the problems.

In the meantime the proud white man continued his traditions, some of them burning Indians in effigy in Oka, not out of disagreement with the central issue, but out of annoyance, because the various police blockades are creating havoc with the commute into their high-paying jobs in Montreal.

Anyway, I'm back home now and wonder what the hell is going on up there. It's no surprise that lotsa news about Indian uprisings isn't finding its way into our mass media — after all, we wouldn't want to give those folks on our reservations any ideas, would we? Did I miss anything in the States? Let me know.

MYKEL BOARD SAYS
YOU'RE WRONG!

The concept of intelligence was invented by a bunch of guys who just wanted to prove how smart they were.
—Mykel Board, Quote A

MESSAGE ONE: It was a sadder sight than a sexy lesbian. Psychotronic Magazine reports a speeding Parisian car killed Stiv Bators, singer of history's best punk band. I saw THE DEAD BOYS dozens of times. My stage shtick only paley imitates that God. Sigh, the first major dent in a so-far pretty good decade. As the Japanese say too often, "Don't you think so?"

MESSAGE TWO: It was funnier than a Klansman with a yellow-stained sheet. Lefties call Ace Backwords a racist because he says Negroes have longer penises than Whites. Anyone who's shared a locker room with a colored guy *[Or a bed! -TY]* knows this is true. Stating this truth is racism. Once I heard a local liberal try to explain Black penises.

"They just start out bigger, " he said, "but they gain less with erection than white penises."

From what I've seen, they'd have to loose an inch or two to even things out.

You bet it's funny. As funny as a recent MRR report that used "African American" more than 30 times, no variation. One word from Jesse and the liberals scramble for their White Out, changing their computer macros to the term of the day.

"Yawsah! Yessir Massa Jackson! Whatever you say, Sir."

Most hilarious: people of color is a fine term, while colored people is racist. Imagine trying to teach English!

Back to penises. Being called a racist for saying black penises are larger than white ones is like being called a racist because you say black skins are darker than white ones. You bet your jockstrap it's funny. What's behind it is not. That behindness is the evil notion that in order to have equality, we must have sameness. Any variation — especially variation that divides itself along racial or cultural lines — has to be explained away or suppressed. I wrote about black street crime last month. Letters came. "It's economics," they said, "not race that makes muggers." Let's look at that argument.

Here in Japan there are plenty of poor folks. Bums and loonies sleep on the subways. In summer, the shave-needing ones take up all the park benches. Everybody isn't rich, despite Mr. Sony and the Toyota Clan. The Koreans, brought over by the Japanese as slave laborers, have fewer rights than any American black. Even after living here for three generations, they're fingerprinted and registered as aliens. If they're arrested, they can be deported to Korea, even though they've never set foot outside of Japan.

Japan has very little crime. A single murder makes headlines for weeks! People walk the streets with cash-filled wallets as thick as my ankle. They leave cars parked with the doors open and the keys in the ignition. They find them there when they get back. Why?

Liberals don't want you to ask. They're afraid you might come up with an answer that says the difference is race. Asking the question could lead to racism, they say. They shout down and shut up anyone who asks that question or others like it. (For example, "Could intelligence be race-linked, the same way skin color is?") Rational inquiry is out. The only people asking the questions are racists. They give you their answers.

Their racism spreads.

Well, buckaroos, now I'm asking. Maybe we can see other answers. Both Koreans and Japanese have their skins hued yellow. Their babies both pop with blue butt spots that vanish by the age of one. The same values of education, literacy and work root themselves in both cultures. Holding up that cultural tree is the fear of shame — of losing face — if anyone finds out you've done something bad.

Negroes, on the other hand, look very different from others in their society. Most can't pass, even if they want to. They usually live in areas separate from, if in the midst of, white folks. They entered this country as slaves from an unindustrialized culture that valued strength, quick wits and agility. They entered with no concept of reading and writing.

Poverty, strength, quick wits, illiteracy — without the restraint of shame — a natural ovum for the sperm of theft and physical violence to take hold. Take hold they did. The "classy" white culture said big cars and fancy clothes were cool. White culture bestowed its status symbols on people who could not afford to purchase those symbols. Those people's creativity, strength and agility taught them other ways of getting them.

Crime developed into part of the culture. In some places, it became as normal to say "my dad's a thief" as in others "my dad's a doctor." Mugging, robbery and sometimes murder are jobs. They're a way of getting what you want, whether that means daily bread or new CD players. They're not "racial" any more than flamenco dancing is "racial." They're not economic either. At least they're no more economic than a blaster from The Wiz. They're cultural, just like rap music and the blues.

Now, let's look at the idea of race and intelligence. Lefties quake so much at this question that they've left the answers to the Hitlers and Elijah Mohammads of the world. Anyone who attempts to discuss it in any way except to dismiss it is branded a racist and often refused the right to speak. Sometimes there is violence.

Since I'm in Japan, safely away from the irrational wrath of the spike-haired, I'll ask it. Could it be that intelligence is race-linked, like skin color or penis length?

In order to answer, let's look at what intelligence is in the first place. It is whatever intelligence tests measure [INSERT QUOTE A HERE], in other words, a completely arbitrary set of abilities, as closely related to smarts as my hemorrhoids are to the sex life of Tasmanian termites.

IQ tests show a bunch of shapes representing paper with folds. You've got to tell what these papers look like folded up. Both me and Albert Einstein flunk this test. We're lucky if we get one out of ten. We're both dyslexics. We get right and left, up and down, mixed up. Anyone who's ever gotten a letter from me knows how bad my handwriting is. I can't get the letters straight. Asking me to fold something in my mind is like asking a blind person to play baseball. (Of course, any blind team could beat this year's Yankees, but that's another column.)

Does that mean Albert Einstein and I are not "intelligent?" More likely it means that the guy who invented this test was very good at folding shapes. The ability to add and subtract numbers in your head; the ability to know how many cows can cross a river without being eaten by wolves, the ability to distinguish electromotive from electromagnetic — these are the components of intelligence. Mathematical, spatial, verbal ability they're called. They don't test aural ability, creativity, intuition and a whole bunch of other stuff.

Given this useless definition, it may well be that intelligence or some piece of it has a relation to race. If certain brain chemicals contribute to functions then some races may have them in combinations different from others. It's just as likely that Caucasians are biologically inferior to colored folks in the areas we call "creativity," "agility" and "spontaneity."

My unscientific guess: it's not race, but prenatal nutrition. That is, the difference in pregnant mothers' diets. This diet generates

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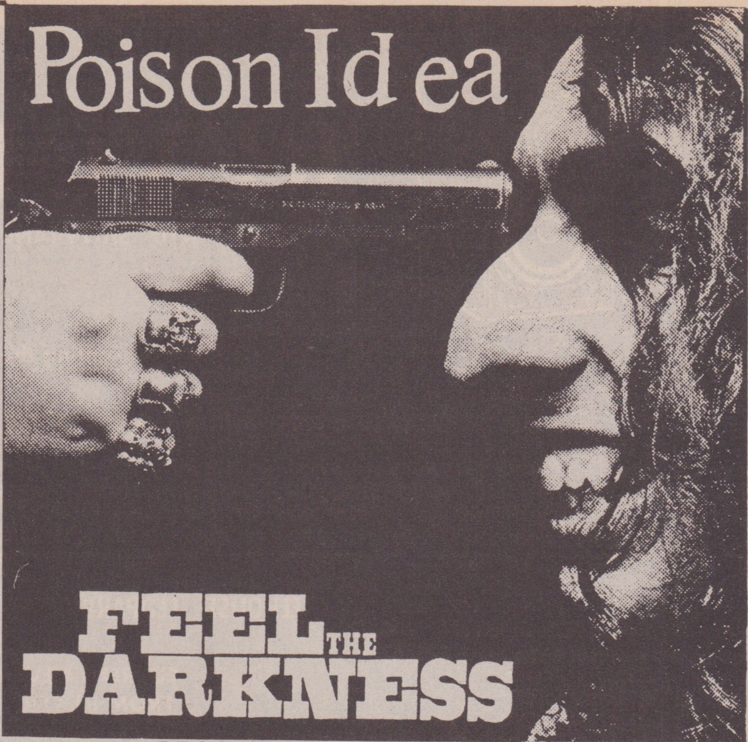

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TIT WRENCH
"Go Back to Europe"

some brain chemicals in larger quantities than others. Pork, meatloaf and collard greens provide the protein and iron necessary for creativity and agility. A (male) friend of mine does live sex shows — eight a day. In order to keep up keeping it up he gobbles six pounds of raw ground beef a day. You need meat protein for that kind of power.

White folks, on the other hand, eat tofu and tuna salad — much like the Japanese. They produce puny wimps who can add, subtract and fold paper shapes. Tofu overdosing, however, causes a lack of creativity, spontaneity, humor and other right-brain functions.

I have no evidence to back up this nutritional theory. It's just another lame idea. They're a yen a dozen. If some scientist wants to get Ford Foundation bucks to test it out, that's fine with me. I don't think it's important. As a matter of fact, the most important questions is: Does it matter? The answer is NO.

Everyone's got some mix of things s/he can or can't do. Maybe it comes from nutrition. Maybe it comes from genes. Maybe it comes from the moon. People have the right to use good stuff and not be penalized for the bad — no matter where it comes from. It's the job of all us moral folks to protect those rights. Even if Negroes were biologically less "intelligent" than Whites, it wouldn't change anything. See what happens if we let the questions be asked? The danger dissolves. Instead of running from and fearing the answers we can simply say, "Who cares?"

We get an added benefit from having this mix of abilities and faults. We make up for each other. Instead of having a general sameness, we have two hundred million hills and valleys that fit nicely one into the other. They create something completely new in the world. Something called AMERICA.

That brings me to MESSAGE THREE: It gets me angrier than finding X-lax in the chocolate pudding. Both the lefties and the righties agree on this one, so you know it's wrong. You expect this it's-for-their-own-good stupidity from lunkhead liberals. When patriots chirp in — yeegads! I'm talking about this "official language" whaleshit. Some states already passed laws making English that language. Liberals, like Boston's famous Dr. Bettleheim, support them. Conservatives, like California's S.I. Hayakawa, feel the same.

The libs say it helps integrate people into society. They'll have more freedom and mobility if they use English rather than being confined to a ghetto, if they don't.

Little Father Joe Stalin sold that crap to the Ruskies before he packed them off to Siberia. "It's good for you. It'll make you better Russians." Yo! If they want to live someplace else they'll learn English (or Russian). If not, leave them alone!

The so-called patriots annoy me even more. These whining simps claim to love America. Secretly they're afraid we're a nation of wussies. They think a few no comprendes will bring the sky down. They're so scared of walking into someplace and not being understood, they want the law to tell everyone to talk the same way they do.

America became strong by patching together different kinds of people. American culture is the world's greatest because it is every culture. Do these ninnies think America is weaker than a where's-that? country like Papua, New Guinea. There, they get along fine with 700 languages. Count 'em. English has the world's largest vocabulary because Englishmen spoke Latin, Danish and French. Not because they were afraid of them.

America's Civil War wasn't an ethnic war. It was an economic war. Look at Canada and the Soviet Union. That's what happens when different cultures can't live together — where one tries to dominate the others. America is different. It's better. Since the 1700s people have lived in New York and other large American cities and never learned English. When folks want to move around then they learn English — just like I'm learning Japanese. I can't feel sorry for the lame-o dork just in to Miami from Des Moines who is stymied by his lack of Spanish. Go to Miami? Speak Spanish or die! Or at least go back to Iowa.

America's strength is this diversity. It makes sense that liberals want to dilute this strength. It doesn't make sense that patriots want to do the same.

MESSAGE FOUR: No one deserves to be raped. It's a nasty assault, completely immoral. But, if you assume that there're going to be a specific number of rapes anyway, then, like an out-of-control Parisian car, it should hit Gloria Steinem rather than Stiv Bators. I'm not advocating more rape, but rather redistribution.

It isn't the anti-porn feminists, however, who deserve it. That would only confirm their opinions. Neither is it the woman who walks with a jiggle or wears blouses cut deep as the Grand Canyon. Women should be encouraged to strut their stuff rather than hide it behind straight lace. Rather, it's a very special kind of woman. Let me give you an example:

One of the gals I work with is a prim Brit. She looks like she popped from mom in dorky office clothes. She's tall and thin and could sex herself out if she wanted to. Instead she chooses to look English. The other day, I overheard her speaking with an American.

"I don't understand this pornography," she says. "The real thing is so much better. How can you get enjoyment from a magazine?

You can't feel the..."

I butt in. "Fuck me," I say.

She turns to face me.

"Fuck me," I repeat. "You said how much better the real thing is. Put your pussy where my mouth is. I'll pay you 1500 yen (about $8), the same as I pay for a porno mag. It costs half that to rent a video. I'll give you the difference."

"I was being theoretical," says the teacher. "I don't buy theoretical magazines or watch theoretical videos." I say, "I don't jerk off with a theoretical hand either."

"I wasn't offering myself," she says, "I was just saying that, given the choice..."

"Choice shmoice," I tell her. "You think I have the choice to screw a half a dozen sex bombs whenever I want? You want me to be a rapist? That's the only other way I could get what I get from pornography, unless you..." I leer at her, leaning forward against the table in front of me.

She backs away, twisting her ankle slightly as she slips over her not-high-enough-to-be-sexy high heel. She grabs onto a cabinet to steady herself. The cabinet does not fall. Too bad.

I don't remember what she says after that. That matters as little as the question of Negro intelligence. You get the picture. If someone's gonna be raped, it's these the-reality-is-so-much-better types that deserve it a dozen times over any Jody Foster look-what-a-sexpot-I-am. Don't you think so?

ENDNOTES:

1. Further on the abortion front, I just learned that Margaret Sanger, the founder of Planned Parenthood, wrote, "More children from the fit, less from the unfit — that is the chief issue of birth control." Hmm, sounds like you-know-who. If you don't, look at the April 1933 issue of Ms. Sanger's BIRTH CONTROL REVIEW. There's an article by Professor Rudin, supporting "eugenic sterilization." He says the Nazis were "proceeding toward a policy that will be in accord with the best thought of eugenicists in all civilized countries." Every year Planned Parenthood still presents the Margaret Sanger award. Maybe you could win one.

2. Is George Bush going to appoint another Commie to the Supreme Court? It may not matter. Recently that bunch of reds ruled that it's okay to outlaw corporations from "spending general funds for independent expressions of opinions about political candidates." The government is allowed to tell you that smoking is bad, but the cigarette companies aren't allowed to tell you the government is bad. Exempted from these laws, of course, are the media. So who's gonna complain? In this case, six of the nine justices — including the most liberal and most conservative — agreed. Down deep, liberals are just conservatives who've been to college. Like I've been saying for years.

3. Sorry about being way behind in my letter writing. My sister's been visiting. I've been working a lot. It's almost vacation time. Please hang on — especially my pals in BUTT and THE APOSTLES, as well as my jail correspondents. Letters ARE coming, but it'll take a while. If I can't write, next best thing is apologizing. Don't you think so?

Oi Vey!
SAM
SHIFFMAN

When I first started going to hardcore shows everyone would stare at my clothes and call me a poser. When I formed my band they laughed at us and said we sucked. When we started playing shows they would stand in front of the stage sieg-heiling and screaming Communist at us. When we released our first record they laughed and said no one would buy it. When we went on tour they said we'd never get out of New Jersey. When no one would let us play their clubs, we put on our own shows. They still screamed, "You suck" and tore out the bathrooms. When we got a record deal they all screamed "Sell OUTS"...

Excerpts from the soon to be published book "Who Killed P.E.D.?"

When I first got into the sinister world of punk rock I suffered from a common disorder that a lot of younger types suffer called "Blind Idealism." That is not to say that I am a fatalist or a complete cynic now, only that I no longer draw CRASS signs on my jeans. "Blind Idealism" validates any action on the pretext that the ends always justify the means as long as something good is happening. Unfortunately I no longer view the world as being Black/White, which means that I must look into both sides of an issue before I make a judgment. I'll give an example of how this works in case you're not following me. In the past I would look at various people and based on the way they looked I would judge their life. When I saw a well-dressed man wearing a suit, I assumed him to be a businessman and hence responsible for all the misery in the world. The fact that I was walking down the street wearing purple eyeliner and a kilt with boots had nothing whatsoever to do with my hatred of things not PUNK.

As I got older my dress habits changed as did my view of humanity. I found myself forming friendships with people who three years previous I would have literally spit on. I didn't sell out, I just opened my mind and all sorts of good and bad things crawled in. In the same respect I always thought that it was my duty to try and change things that I perceived to be bad. This is where my "Blind-Idealism" started getting me into trouble. Because sometimes things seem so morally Black and White it becomes easy to overlook a lot of factors. Take for example Club Promoters.

Randy (Ellis) Now is a big time East Coast promoter. It is thought by some that he charges too much to get into shows and has too many brutal security guards. Randy, I am sure, will tell you he has to charge so much because the bands ask for huge guarantees and he says he has a overhead of about $1,200 a show just to pay everyone. But if it's such a pain in the butt why does he do it? Does Randy NOW really want to see the Circle Jerks for what must be his 100th time? No, the kids do, and they're willing to pay $10 to see them, in fact they even want to pay $15 for a t-shirt to show the world that they just paid $10 to see the Circle Jerks. As a band member I want to open up for the CJs because I know at least 500 kids will be forced to watch me make my noise because they can't escape. The fact that Randy only pays me $50 for this honor is nothing compared to the fact that I have just reached a large audience who couldn't give a fuck about me.

Reread the last paragraph and everywhere it says Circle Jerks cross it out and insert The Exploited. An analogy becomes reality. Because yes, I was privileged enough to play with Wattie and mates before a crowd of predominantly right-wing Skinheads. Because my idealism couldn't accept being called a "Kike" or a "Fag-Communist" instead of keeping my mouth shut I yelled back at the crowd — you must understand I was younger then and idealistic. I almost started a riot at this huge club and was thanked by being told I would never play again. Boo Hoo Hoo. What this episode taught me was simple. Keep your mouth shut and you'll go far. Unfortunately I have a big mouth that I can only be silenced by food or another set of warm lips pressed close to mine.

To make a rather long story short, I decided to put on my own shows. If anyone has ever tried to tour the East Coast they know how hard it is to get shows in or near to New York. It was roughly a trial and error process with many halls trashed and a few riots here and there. But it was fucking fun most of the time cause the bands were not only great but were friends to boot. The audience was comprised for the most part of friends and friends of friends, not unlike what takes place at most small level shows. But the bigger these shows got, the more idiotic shit would take place. For example a typical evening would consist of fellow promoter Paul Decolator ducking large idiots with knives who for whatever reasons wanted to carve a bit of his Italian hide to take home with them, and both of us running around trying to get bands on and off the stage, and friends to cough up the $5 so we could pay 76% Uncertain enough money to get back to Connecticut or 7 Seconds enough to eat at Denny's. These are experiences not unknown to most small-time promoters. And you know what the payback is? Our bands got to play, and usually we made enough to buy a six pack and maybe a pizza. Whoopee!

The point is that we enjoyed ourselves and exposed a lot of people to new and interesting music, which for the most part they didn't appreciate. Our independent promotion days culminated with a full-scale riot involving several hundred punks and skins vs. 20 drunken Knights of Columbus members, five police cars, three ambulances and several lost limbs and bruised egos. I still contend that it was worth it, but as you can imagine we were not invited back to rent the halls (or any for that matter).

This is the first major gripe with the hardcore underground scene. Why the fuck are we like a bunch of snakes who see our tails sticking out from the underbrush, decide it looks like a good meal and end up devouring ourselves? Punks and skins trashing rented halls of their brethren is a phenomena that takes place all over the world. Do we really need armed security guards (like they have at most major hardcore clubs) and 200-pound bouncers so we don't destroy ourselves? Evidently so, because I later went on to put a series of shows at a local community college where they required police to be present and you know what happened? Nothing, 10 shows with no major hitch and everyone was paid their guarantee by college check. Pathetic isn't it? Well, Sam, what does it mean, what can I do, yidda de didda dee doo. I guess nothing, because the only promoter who still does shows almost anywhere on the East Coast is Mr. Randy Ellis. He has big bouncers and high ticket prices (yet they are cheap compared to New York) and thousands of people turn out to see the Circle Jerks still, bands still beg Randy to open for The Exploited (like I once did), and the sun still rises in the east.

What's the solution? Obviously some people are going to say look at Gilman Street, that works. Well, if you have to travel 2,000 miles to cite an example something is fucked up. I don't want to whine about scene unity, after 10 years we all know what that means. What we need are people willing to put their asses on the line (like I did) and be prepared to police themselves. We have to discipline our own, we cannot accept our friends destroying our halls because they're drunk or bored. Everyone's probably groaning by this point, Ah man that's not what punk's about or I don't want to be like my parents or whatever. In that case it's time to shut up and shell out $15 to see The Rollins band in New York. Look, we know that independent shows can work, the only problem is the lack of co-ordination among bands, promoters and audience. I could count the number of independent Jersey shows we've had in the past two years on one hand, yet I could rattle off about 50 great bands who live and work here. Why the hell isn't somebody putting on shows, why aren't we all? 'Cause we're fucking lazy, that's why. It's easy to let other people do our dirty work for us, and then we can rag on them because they don't do things the way they should be done. Almost every kid in Jersey says what a dick Randy Now is. I respect the guy, after attending shows at City Gardens for the past nine years. Randy is the perennial Boogie Man, the devil who over-charges, rips bands off and doesn't support the scene. Well, Jersey, who the hell is, are you? Have you put on shows for 10 years despite the headache it causes? I couldn't believe someone had the gall to attack Jim Testa for not supporting the scene. His magazine is called Jersey Beat, you idiot. It's all about Jersey bands and goings on. If you've been paying attention you know that nobody in Jersey is putting on independent shows. Don't you think it's fascinating that someone still cares enough to write about the bands despite the fact that everybody obviously doesn't give a shit about anybody but themselves?

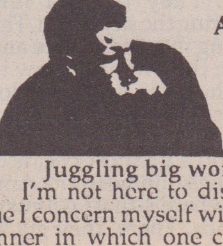
What is truly remarkable about New Jersey is that so many goddamn talented bands live here, yet not one person is willing to sit down and compile a listing or write about the big picture instead of hyping their small bunch of racist idiot friends. I don't think that after five or six years I should still have to knock my head against the wall, bragging to the world how great so and so is despite the fact they have just thrashed the bathroom of the hall I've rented so they can play, steal my amplifier and call me a greedy "communist-kike bastard" because I could only pay them $50 because they had a guest list of 200. Give me a fucking break. New Jersey probably also has the biggest number of fanzines going of any small geographic location in the world. So why aren't there more shows? Go look in the mirror, Jersey, and pull your goddamned tail out of your mouth. If you're going to decry the accomplishments of Jim Testa's Jersey Beat or the stamina of Randy Now, you better damn well be able to cite some of your own accomplishments. While the only solution to these problems I could offer would be obvious and redundant, I am none the less embarrassed for Jim and Randy for the abuse that they've suffered at all of our hands. And I hate myself for giving up — what else could I do, it's Jersey tradition. What can you do? Look in the mirror or shut up.

Samuel Shiffman, 131 N. 6 Ave, Highland Park, NJ 08904

P.S. Next time: Putting out your own record is so god-damned easy, why not do it?

DAN O'MAHONY

TRIBUTE TO A BAD MAN



Juggling big words again...

I'm not here to discuss religion. The issue I concern myself with here today is the manner in which one can best forward a

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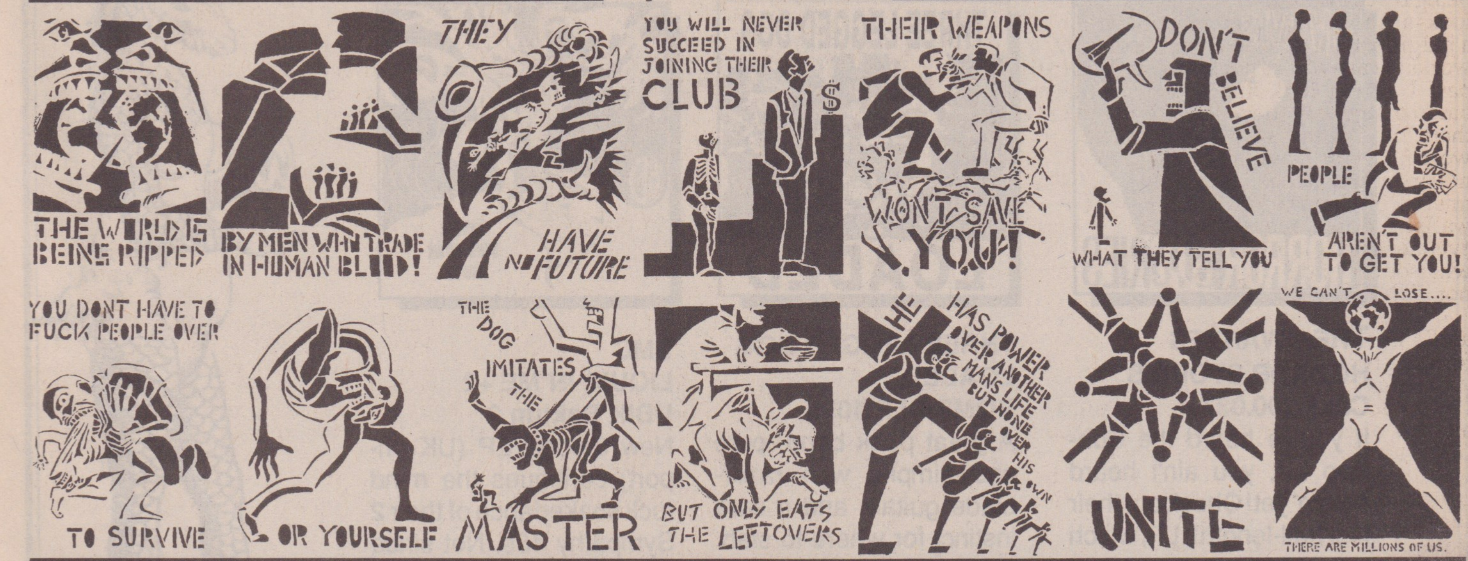
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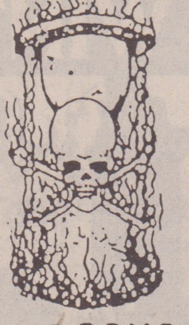

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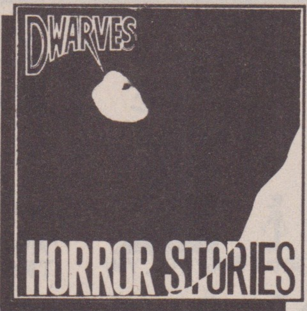

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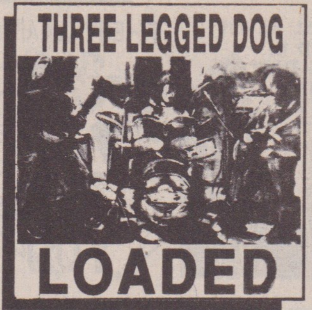

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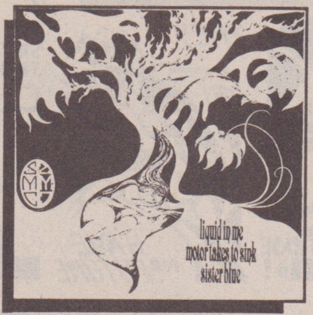

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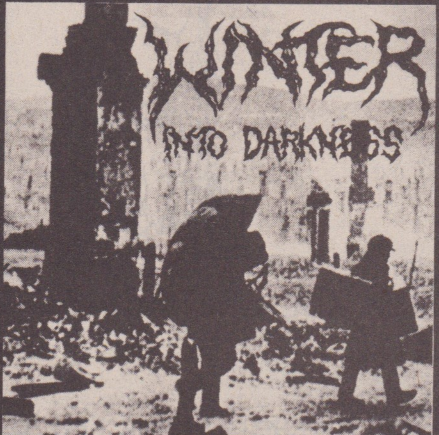

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philosophy, express an opinion, or share the stances gained through personal experience. Recent events and scene politics (I'd be a fool to call them anything else) going on as a result of my offering anything other than praise or silence with regards to the Hare Krisna temple have left me a bit strained, annoyed, and feeling a bit violated.

In CARRY NATION I wrote a song called "Temple Walls", it is a non-threatening, non-vindictive statement of my opinions regarding organized religion. As is often my habit, I make use of the time onstage to discuss my inspiration and relay my opinion. In this case I had written a song after viewing the manner in which the representatives of the Hare Krisna temple in San Diego had chosen the individuals to whom they presented their philosophy at a NO FOR AN ANSWER show in San Ysidro. It was my opinion that the members of the temple were speaking mainly to people of a younger age (younger than the bulk of those attending the show) and to people who were there alone. This is what I saw, whether it is a standard practice or a roll of the dice does not erase my experience or the dissapproval it created. I came, I saw, I speak my piece. I have never denied the temple it's right to speak theirs or ignored my right to comment upon it. I'm here to discuss method.

It is wrong, and does an injustice to the point one tries to make to misrepresent one's opposition in matters of dissagreement. We do right by ourselves and by our vision to speak from personal experience, to speak from educated positions. We are well advised to remain silent in matters which we have not investigated, speculation deserves only to be presented as such.

I've been listening to interviews on college radio.

I've been getting telephone calls.

I've been reading the Enquirer lately. (zine not tabloid)

I'm here to discuss method, misrepresentation, education, and speculation.

My "Tiny pinch of knowledge about krisna consciousness..." stems from having read the all important 'Gita as well as several of Prabhupad's works cover to cover nearly seven years ago, from having visited the temple numerous times, having spoken with it's representatives on multiple occasions, talking with friends who at the time we met were of no religious sect but have since become devotees of the temple, and even reading the 'zine in question. All things considered, I must speculate that anything shy of total devotion to the philosophy constitutes only a "tiny pinch".

I see the beauty in editorial comments and feel that to be at all useful they require elaboration, examinations and support. For one's text to refer to my logic as "nonsense" without explaining the claim is simply name-calling, as is unsubstantiated appointing of the title "Self-proclaimed knights of truth" and the unexplained discussion of "Pretty trophies". Let's try to make sense of these things in the future, name-calling does no justice to the select beautiful truths those representing the temple are trying to forward.

I'm here to discuss method, misrepresentation, education, and speculation.

"He says he's not specifically against any of the philosophy but that he's against their tactics of approaching the 'confused and lonely youth' but he does the same thing...He stands up there on the stage in front of hundreds of confused, lonely, and depressed kids who look up to him as an authority and even idolize him, and he preaches his philosophy from that pulpit. Why is it o.k. for him to do it but not somebody else?". Somebody's putting words in my mouth, somebody's giving very little credit to the bulk of the hardcore audience. Who said anything about a pulpit? Furthermore, how does one compare the focus upon a voluntary audience, large in number, varying in age, and not mandated to pay attention, to the individual approaching of the solitary younger one? I question the nature of that comparison.

"It's not that the krisnas drew up some big plan to infiltrate hardcore...". Well, it's also not that I said they did, but now that you mention it in discussion of my affairs let's question target audience of magazine ads advertising the 'Gita featuring quotes by Harley Flanagan, Nina Hagen, and Ray Cappo as some of it's focal points.

I long to be understood, I long to make my statements without short-sighted and vidictive reprisals. I encourage individual investigation. I know "what a temple wall really looks like", I am "the least bit interested in the truth", forgive me if I have not reached your same conclusions.

Yours in self-determination and love,
Dan O.

P.S.- Don't anybody think I'm gonna play 'press tennis' on this issue. It's getting to be a bad habit for the underground in general.

GUEST OPINION:
G.G. ALLIN

This Thing Called Censorship

What is all this hype lately about censorship? This is nothing new. So what's the big deal? We in the underground have been fighting this battle for many years. I myself have put out records 10 years ago that would make 2 Live Crew welcome in any home. Our society would like you to believe that they are as nasty as it gets. But what is all comes down to is a game for the media, set up by our lame, stagnating society to divert your attention away from the real corruption that is going on against people like myself in the American system — we who are not afraid to challenge their boring morals and values and get blood on our hands in the process. The American public being the robots that they are, like suckers, fall into this trap. Meanwhile the true non-conformists in the underground get railroaded to the point of break-up, financial decline or jailed unjustly as I have been. Not that anyone doesn't have a right to sing about or say whatever they want, because censorship in any form is out of the question. The law has no right to decide that for us. But let's not turn it into commercialism to the point of forgetting what is really happening to us in the real underground of rock'n'roll. I have already spent time in jails for what all of these people are now crying about. When I get out of prison I face four more charges (that I know of) in three other states. One is for threatening the life of my audience. Even back in 1982 I was arrested for inciting a riot and indecent exposure. Jails and hospitals are just part of a G.G. Allin tour. But because my shows are so brutally real, it scares the shit out of people. But reality is not a pretty sight. So as you can see, these others get rich off the media and I rot in prison because of the cover up.

But rock'n'roll today is nothing but political ass-kissing anyway. If I was Jello Biafra, the Red Hot Chili Peppers or whoever, I would have the backing of all the music press behind me. But I am the dagger in everyone's back. I am rock'n'roll's embarrassment because I refuse to play by the rules. I create my own. I'm uncool, unclean and unacceptable to the always cool music biz folks and the law alike. So as it stands, I fight my war alone. but fight I will because I am the only hope and future of what the underground of rock'n'roll is all about. I am the commanding leader whether anyone likes it or not.

So for all you people who are so worried about being banned or having your record pulled from stores, well I have no pity for you. I've been down that road my whole life. Try spending some time in prison for your rock'n'roll.

G.G Allin - 206045 / Adrian, MI Prison Facility

LOOKOUT! IT'S LAWRENCE LIVERMORE

Arcata is pretty much the fog capital of the world, so when I say it's foggy tonight, I'm talking like total opacity of the soul. The stuff is condensing on the tips of my hair, to the point where it feels like someone underground is grabbing me by the high tops and dipping me like a paintbrush into the gray swirling sky.

It's Wednesday, but it feels more like a Tuesday if you know what I mean. Nobody much on the streets except for a couple psychotic teenagers racing their muscle cars headlong into oblivion. Their brothers and cousins, and yeah, sisters too, are on the other side of the planet prepared to pour out their lifeblood on the sands of hell in defense of the internal combustion engine. It's the kind of situation that could turn into World War III. I don't care.

I was going to write about music; maybe I still will. My friend Gabe tells me: "I like it when you write about music. After all, the name of this magazine isn't *Maximum PunknPolitix* or *MaximumLawrenceHippiedays*, it's *MaximumRocknroll*."

And he's right, I guess, except my reason for getting involved in this particular counterculture, or any other counterculture, was never exclusively music. I was looking for a more intelligent, more creative way of life; that's what drew me into both hippie and punk.

Did I find it? You tell me. The whole punk scene seems pretty stupid, except when you compare it to any other scene. I was more wholeheartedly supportive of the hippie scene when it was in its prime, but I was a lot younger then, and more open to suggestion.

I was talking to a DJ at KHSU, the local college radio station tonight. Like virtually every alternative music type person, he's aware of the MC5 and the Stooges and how much effect they've had on modern punk rock. But I was surprised to find that this guy, a really intelligent guy, I might add, was totally unaware of another aspect of the MC5 and the Stooges, one which is at least as important as the music they created.

Both bands were originally part of a loose-knit commune called Trans-Love Energies, later turning into the White Panthers. The White Panthers were radical as fuck. They openly preached revolution (read the liner notes to the first MC5 album, if you can find an uncensored version). By the time the White Panther movement had run its course, most of its leaders had done serious time as prisoners and/or fugitives. They were stockpiling guns and conducting weapons training. At their peak, they were one of the most powerful political forces in Ann Arbor, to the point where the mayor or the police chief would come talk to the Panthers before trying to put some new program in place. They created the "Tribal Council," a network that included communes, food co-ops, a free clinic, runaway shelter, drug crisis center, and a people's ballroom, that functioned almost like an alternative city government.

Music was a big part of that counterculture, but almost never to the extent where it became the main, or only point of it. Shows were as much political rallies as entertainment events, and there was no way you were going to get through a typical Ann Arbor gig without hearing at least one or two speakers expounding on some variation of the White Panther platform of "rock and roll, dope, and fucking in the streets." Oh yeah, Chairman Mao was usually in there too.

Of course the Stooges and the 5 eventually signed to major labels and sort of forgot about the revolution, as did most of the old White Panther crowd, but that combination of music, politics, and culture made a powerful impression on me, enough so that when I saw something similar happening years later under the name of punk, I was immediately attracted.

Yeah, I loved the music, but there had to be something more to it than music to hold my attention (unless of course it's the Ramones, in which case I'm quite willing to overlook their views on Hegelian dialectics or their inability to count past four) (oops, I forgot, in "Cretin Hop," they make it all the way to seven).

That's a little background to help explain where I'm coming from; now, if you're interested, here's what I think about some of the music being put out these days under the general heading of "punk" and/or "alternative." Actually, here's what I think about most of it: it sucks, really bad. Why? Because it doesn't mean anything, doesn't stand for anything, doesn't represent anything more substantial than a desire for novelty and escapism.

I guess one of the worst offenders is the 70s style cock-rock, which, because it features Stooges-type grunge-oid feedback guitars, somehow manages to gain credibility with certain punk types, a couple of whom you'll even find writing for this here zine. By now you're no doubt thinking "Sub Pop," though that label is only the most visible offender. Tune in almost any college radio station in the country, or check out their "Alternative Top 40" playlists, and you'll see that the airwaves are clogged up with the same bloated, self-indulgent, pompous dinosaur rock that I spent most of the 1970s trying to avoid.

The thing that drives me most nuts about it is all these 19 year-old college DJs gushing about how these bad imitations of Led Zeppelin are so "new" and exciting. Americans are notorious for having absolutely no sense of history, but geez, I never had any trouble figuring out that the kind of music my parents listened to was not exactly the wave of the future.

Yeah, I know it's dangerous to generalize; unfortunately it's impossible to say anything without generalizing. So of course there's going to be some good music in the Sub Pop / college radio scene, and please don't waste ink, paper, and time telling me. Just the other day I heard a Mudhoney song that, even though it started out as total stupid chunka-chunka cheese metal, eventually melted into some ganja-soaked psycho-riffs that I found quite pleasing (but I am an old hippie, remember).

So what, though. Even if I found a whole bunch of Mudhoney songs that I liked (very doubtful, though; I don't have time to smoke that much pot), I wouldn't be able to forget that this is the band that managed to ramble on for five pages of a tiny-print MRR interview without saying much of anything. What's that have to do with music? To you, maybe nothing; to me, everything.

Because music, any art form, doesn't exist in a vacuum. It's an extension and an expression of the way we perceive reality and the way we live our lives. That might give you a clue to how I feel about another subset of punkdom, the one that relies mainly on shock value. Did the name G.G. Allin cross your mind? Might as well use him as the most obvious example of an entertainment style that, as far as I can tell, appeals mainly to inhibited, white upper middle class types willing to pay money to watch someone debase himself in a way that they themselves haven't gut the guts to. It's kind of like S&M by proxy.

G.G. Allin? I don't think he's funny, or even amusing, and certainly not very original. I almost feel sorry for the guy, given his obvious emotional problems, except that he's abused too many innocent people for me to have any sympathy left over for him. Is he punk? Not any kind of punk that I want to be identified with.

OK, by now you're probably going, sure Livermore, all you like is boring MRR-style politically correct bands. Wrong again. While I liked a lot of the early 80s hardcore bands that this zine cut its teeth on, that genre is dead as a doornail as far as I'm concerned. For one thing, if I have to read a lyric sheet to figure out what important political insights you're propounding, forget it, I won't bother. Second, if you haven't got a tune I can sing along to and a beat I can dance to, go away, I'd rather listen to Eurodisco.

Speaking of disco, let me touch briefly on thrash-funk, another booming trend these days. I give it a thumbs down, too. It's a little hard to explain why, too, because I actually enjoy mindless dance music. Not only do I still listen to *Saturday Night Fever*; I truly treasure my double LP of 1973 Philadelphia disco classics, especially the 17-minute extended mix of "Love Train."

But bands like Primus, who can play the same song for even longer with a lot less melody, just don't inspire me to drag out the old platforms and polyester bell bottoms. I actually find much funk physically unpleasant, if you must know the truth, and here's where I'll have to get a little metaphysical on you.

Matter and energy, as Mr. Einstein pointed out, are not separate entities, but all the same force field vibrating at different speeds / intensities. Slow your sound waves down enough and you've got solid rock, I mean like the granite variety. Rev 'em up near the speed of light and you've got a bunch of archangels plucking fucking harps in the goddam celestial choir. Our own human sensory perceptions, which determine who, what, and where we are, run the same gamut.

You can draw an analogy between the energy-matter continuum and the mind-body one. More than an analogy, in fact; it's the exact same thing. But there's definitely some music that appeals more to the intellectual end (classical violin shlockola, for example), and other music that's totally a body thing (funk, obviously). One's all high pitched and maddeningly intricate, and the other's all bass and drums and mind-numbingly repetitive. One gives me a headache and the other makes me sick to my stomach.

The music that I like manages to blend both ends of the spectrum. No violins, thank you (unless it's country/bluegrass fiddles), but lots of guitars and melodic harmonies on the high end of things, and a driving, powerful beat that doesn't dominate or overwhelm, but works in counterpoint to the melody line. Did somebody say Bad Religion? Well, I might as well; I still hear conflicting reports about their business practices, but musically, I can't think of anyone that even comes close to them.

Contradictions, anyone? Didn't I say earlier that you can't separate music from the way people live their lives? Yet don't I sound more ready to cut Bad Religion some slack about their financial attitudes for no other reason than that I really like them?

Well, yes. Which brings me to the most maddening contradiction in my current musical tastes. Like my favorite rap group right now is NWA, Niggers With Attitudes, that is, in case you've been living in some cave the last few years. NWA sing some of the most violent, sexist, moronic lyrics you'd ever want to hear, but sorry, they're fucking *good*. I mean, they make me laugh, which is what good hardcore used to do, still does in fact.

But no way are NWA politically correct, and if they were a white punk band, I'd probably be slagging them all over these pages. Why the double standard? It's something that drives me crazy about white liberals: they'll tolerate, even romanticize behavior on the part of "oppressed" peoples that they would never stand for from members of their own race. And here I am doing the same thing.

What's worse is that there are other rap groups like Public Enemy and Boogie Down Productions who put forth a much more positive and self-affirming image of black culture, and I like them a lot, especially BDP, but when I really want to get down, it's always back to NWA.

Which means, if you pursue the logic of all this far enough, is that my own views of what constitutes good and bad music are just

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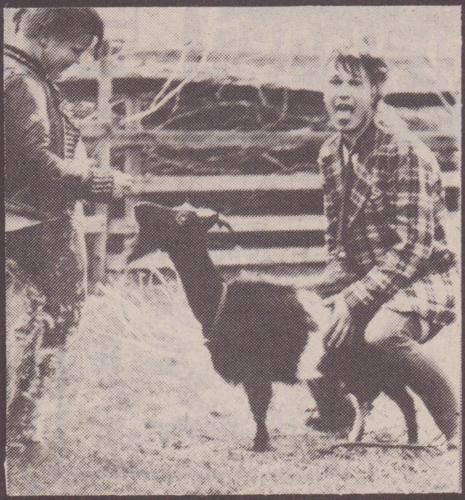

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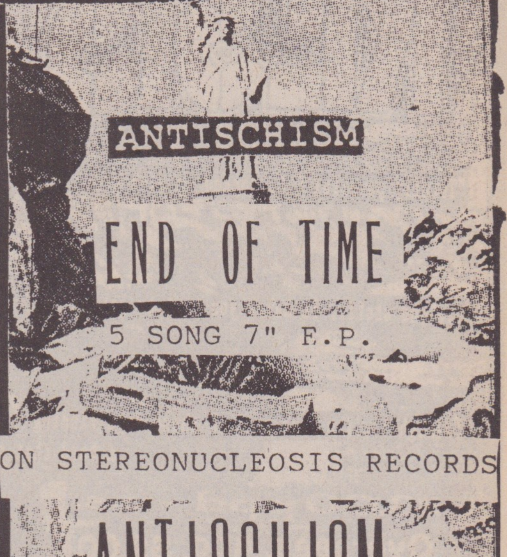

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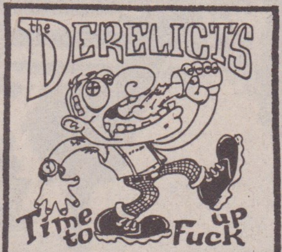

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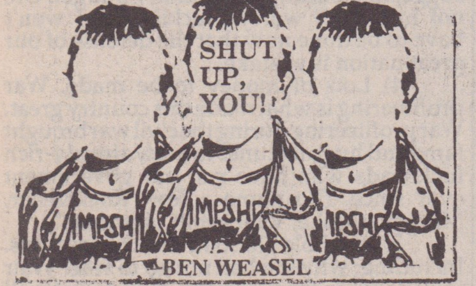
as subjective and prejudiced and ultimately pointless as yours are, and if you take them as anything more than a starting point for thinking about your own ideas, you still ain't gettin' it.

What it finally comes down to, not just in music, but in everything you do, is how does it make you *feel*? And don't just say "good," because all sorts of rotten things can make you feel some kind of good. But does it make you feel *better*? Because ultimately (and I know tons of people will disagree with me on this, but I can't help it if they're full of shit) the function of art should be to ennoble our lives, to illuminate the human condition. Anything else, no matter how many people you can get to watch you, you're still just jerking off.



Well, I got back from my "vacation" about a week ago so now's as good a time as any to vomit it unto paper for your enjoyment. I had the horrible misfortune of taking Greyhound out to Oakland which, next to passing on the free vasectomy offered to me by a Dearborn, Michigan doctor last February, was one of the biggest mistakes I ever made. Never before have I encountered as many numbskulls, shitheads, hicks, hayseeds, derelicts, mental patients, and bonafide nosepicking morons in my life. $118.00 for a round trip sounded too good to be true and of course it was. Nowhere in my little travel packet did it explain that I would have to spend 104 hours putting up with the slimiest, most asinine group of twits ever assembled in one place since the last Chicago straight-edge show.

From the moment I stepped into the bus station, I knew I was in trouble. They were piping in an odd mixture of music which sounded to me like a combination of the latest new age hit and the theme from the "Excorcist". My bowels started churning unpleasantly. In oreder to avoid the scary music that I suspected was concocted to keep the bums (sorry, "homeless people", I was, after all, on my way ti California) from sleeping in the station, I concentrated instead on the conversation of those standing in front of me in line. What a mistake! Army people!!!!! I blocked them out and concentrated on my plans for keeping my sanity aboard No.2065. Then some truly painful news came down... NO SMOKING!!! 52 hours of bus with a fresh pack of Kools nestled against my breast and nothing to do with them! I thought it couldn't get worse. Naturally I was wrong. By the time we got to Omaha, I had heard the big mouthed Army girl's life story no less then four times. The ex-cons at the rear of the bus were in a constant argument with the panicked looking driver about their rights as Americans to smoke any goddamn time they felt like it. I slept for about seven minutes that night. The next days things started getting worse. We were picking up countless military geeks on leave, clueless Deadheads (What other kind is there???) and guys on parole going home to murder their loved ones. In Cheyenne, the scary looking guy in a Dago-T and shorts got on the phone. He chatted for awhile and then shouted angrily and hung up. He looked straight at me. "Fuckin' bitch". I looked around but no one else was in sight. "She hung up om me". This psycho was talking to me! "Well I'll show her. When I get to Denver, she's gonna be sorry she hung up on me, fuckin' cunt!" A hick got on and argued with the driver from Salt Lake City to Reno about his drinking and smoking rights. The army girl made polack jokes, jew jokes, spic jokles, dead baby jokes (in front of a poor white trash mother with her infant in her lap) and I got the feeling that the only reason she didn't make nigger jokes is because a black gangbanger from the West side of Chicago was part of her creepy entourage. I lost count of how many times she expressed her dislike for "lesbos and faggots". According to her, they should all be shot. (Read more on this lovely little lady in the next A.Zippo).

Once we left the drunk hick in Reno, I thought were home free. The worst was behind me. I hadn't eaten since we left, and even my worryless girlfriend was remarking on my shaking and paleness. I had had diarrhea since we left, holding it till we made stops (the bathroom on the bus broken, of course). SaltLake City was severe. Crumbling pay toilets stood together in line, sneering at me as I entered the sleaziest bathroom in the free world. Dimeless, I crept in to a broken handicapped stall and let the yellow centipede do its acrid dance down my anus,ouch! In the stall next to me I could see two pairs of Jockeys filled with decaying human turds. In Reno, though the can was cleaner, my bowel sludge turned a nasty shade of green. I attributed this to a combination of all the Pepto Bismol and Dramamine I had gobbled, and the fact that I hadn't eaten anything since departure but an apple. Said apple's now brown peel sat smoldering in the bowl below me as I contemplated my seemingly hopeless situation. Only a few short hours away, I thought. This is gonna be easy. Right. Actually, things weren't all that bad until about a half hour outside of Sacrament. Some dingbayt girl started singing and dancung, "I'm going ho-o-o-me!", over and over and over. I concentrated on my book. Reading by the small overhead light I almost forgot all my troubles.

Then we pulled into Sacramento for a twenty minute layover. I won't bother going into all the details here. It would take too long to tell you about the crack dealers and passed out winos in the can, the violent beady eyes white trash puffy haired bimbos and studs on their way to L.A., and the drifters and the maniacs on the way to their next victim via Greyhound, the scenic way to travel. Step right up folks and get your one way to ticket to loss of sleep, bowel discomfort, and niccotine fits courtesy of the Amazing Americruiser.

Two points that should be mentioned are A: The couple that on the bus right before we pulled outta Sacto. He's normal looking guy about 25 or 30. She's like a walking zombie. Wearing a drab peach colored dress, she steps on as if in a daze and shuffles down the aisle to within two seats of me. Her hair looks wet; it's a nice, normal haircut, about shoulder length, but wait!!! Roughly three inches of hair has been shaved off the front of her head, revealing a fresh, vicious scar! "My god" I thought, she's been given a lobotomy, and from judging from the black and blue marks on her head and face,electric shocks as well!" I assumed the friendly looking guy with her must be her shrink. Then I realized the true nature of his attachment to her. He`was her jealous boyfriend who had hunted her down on Greyhound. He had beaten the shit out of her for shackin' up with a "nigro" or a "Messikin" and then given her a homemade lobotomy. I had myself convinced that he was about to take her back home to Vallejo to bury her in a 12 foot trench in his backyard. The bus driver ended up losing their luggage , and when they got off in Fairfield, the guy freaked out on the driver, saying he needed his medication in a half hour and it was IN HIS BAG! I wonder if their were many murders in Fairfield that night... B: The truly psychotic young fellow with the pony tail who boarded and proceeded to argue with the ditzy singin' and dancin' girl until she got off.. This normally wouldn't bother me, but the insane look in his eyes combined with his threats to come oner there and make her stop, or to fuck her to death, did. Not to mention, he kept turning around to gaze intently at Portia who was, of course, oblivious.

Anyway, we stayed for four or five days, spending about half our time at Tim's house in San Francisco. The palatial surroundings (cable TV, VCR, big couches, and plenty of pizzas and beer) calmed me sufficiently . I showed the movie at Gilman and got a lukewarm response. Tim commented that it should be "shorter, faster, and louder". I was tempted to ask,"like you?", but decided against it in light of his much appreciated hospitality. The day we left Tim's I got in a discussion with two of Tim's housemates over the word 'balls". Apparently, these housemates felt that such a word was an inappropriate substitue for the word "guts" because it excludes women. This came as quite a surprise to me since I had used the word "balls" in a context that had nothing whatsoever to do with genders, nor was I even thinking in genders at that time. Thankfully, I was set straight and in addition to " balls", I have also deleted the words "pussy" and "cunt" from my vocabulary. I'm considering getting a lobotomy so I'll only say words like "please" and "thank you" or perhaps I'll just stop using words completely and learn sign language, but then again, I'd probably end up pissing off a substantial group of deaf people. My point is, there's nothing wrong with words. "Guts" might be more acceptable to you than "balls", but I like to to have two ways of describing that wonderful mixture of courage and integrity and I say it's ridiculous to even think about limiting my vocabulary just because somebody reads something into my words that I didn't even put·there. Balls, Balls, BALLS!!!

Ok, that's off my chest and I feel ten pounds lighter. The remainder of our visit (after obligatory tourist stuff) was spent wandering around with some guy named Jeff and wasting time with a guy named David.

Before I forget, some quick Bay Area notes. The new record store, which I can't remember the name of *(Epicenter, Slow Boy--TY)* is rad. Not because of all the cool rare records and ridiculous political reading propaganda, but because they have boothes to sit in and free coffee to drink without having to pretend like you give a shit what they're actually selling. I'm sure it will become a record buying beacon to punx who travel to SF from around the country, but I also strongly suggest that scum without any monry like me go there to take up space. Also, I talked with Larry Livermore on the phone. He's up in Northern CA playing Randy of the Redwoods (as Al Socracy puts it) so I didn't get a chance to see him in person. We argued for awhile and I tried to fanagle a record deal out of him, and then he told me I was famous. "Famous?", said I, " So where's the money?" "You don't have to be rich to be famous" said Larry, and I suppose he's right. Think about Manson, Gacy, Gilmore... Anyway, I told Larry that there is no way in hell I'm famous, and he said "Well you're famous in my book" which is lovely albeit very Larrylike thing to say. And the truth is I found out that I am famous, at least in my own small way because on the way home, I was approached by a punk in the Omaha bus station who was truly flabbergasted to find out that Ben Weasel ("You're that asshole in Maximum Rock and Roll!!!") was sitting at a Greyhound station in East Nebraska trying to bum a cigarette from him. He didn't smoke, of course, and with only one dollar left, I didn't either.

The bus ride home was actually not too bad. There were a coupleof big fat galoots in their thirties traveling with their moms which was kind of sad.. The one guy got a bag of burgers from McDonalds (Oops, I said the "M" word) and forced them on his mom. It was sick watching him, "C'mon ma, only four more to go now, they're gettin' cold!" He carried a big mason jar of water with him and every hour, no matter what time of day or night, he would yell "Drink!" and pour water into his poor mammy's mouth, or more often all over her face, as she wasn't much more then a smiling vegetable.

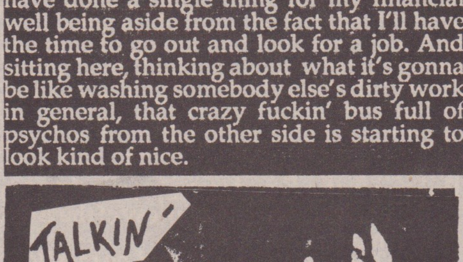
When we got home we slept for a few hours and then hopped in Portia's car for the drive to Florida. Needless to say, this trip was quite a bit less tense. We went to the beach, hung out at the gator farm, gawked at the white trash hangin' out at the Circle K and listened to our hosts, Chris and Susie, tell scary stories about their noxious neighbors. We drank Budweiser (The King of Beers no matter what Livermore tries to tell you), ate bratwurst (almost unheard of in Florida according to Chris) and watched features such as "Color Me Blood Red" from Susie's vast and wonderful video collection. Interesting state Florida is. Thought of by most as a lovely tourist resort and the place where your grandparents go to die, it's actually a hot bed of racial violence, not to mention dull ignorance. Almost everybody in the Tampa area, punk or not, uses the word "nigger". Interesting to me because where I grew up, that was a heavy word you didn't throw around. "Nigger" is a nice sounding word, and I wish it had something other than a derogatory meaning because then I'd get the chance to roll that wonderful word off my tongue more often. But when it's coming out of the mouths of spoiled white boys to describe someone who they consider beneath them, it kinda loses its appeal. Like I said, lotsa racial violence, whites killing blacks, blacks killing whites, and lotsa folks killing cops. Four were shot down in one day while I was there! They also have an interesting little device which frankly gave me the motherfucking willies. Little video cameras on street corners! Just sitting there, maybe they're on, maybe they're not but you'll never really know for sure so be careful who you're with and what you do, cause we got an eye on you! What Tampa needs is a squadron of people armed with baseball bats to sneak up behind the pesky little fuckers and put 'em outta commission. I noticed a similar 1984-ish type camera in none other then everybody's favorite hippy dippy town, San Francisco, right on the city's buses! Hey somebody oughta take the money they're spending on the videotaping you wishy washy liberals and make the busses run on time for Chrissakes!" Waiting 45 minutes for P.T. ain't my kinda fun.

But back to Florida... We`went to a gig in Gainesville where Chris' band, Pink Lincolns, were playing. I hadn't been to Gainesville in two years, and either I didn't notice the first time or else things have really changed down there, because I've never seen so many long haired, tye dyed, poetry peddling, macrame weaving douchebags this side of Mississippi. Chris and I dubbed it the New Berkeley and had an enjoyable stay. Then I went home to face many bills, including a big one to the government (seems I owe those stooges 300 clams in taxes on the $4000 I made last year.).

Regardless, the whole trip gave me a buncha swell experiences to think about, and I learned a few things as well. #1: being different is just dandy, but on a Greyhound bus the "different" people are scarier to me then "normal" people. To me, drunk stupid, mean and violent might be "different", but extreme exhibitions of things I already hate in small doses is lousy with a capitol "L" in my book.

The #2 thing I learned is that not only can anybody be famous, but almost everybody is in one way or another. Even the losers I wrote about from my bus experiences are now known to 11,000 readers or whatever the circultion of this rag is. In Florida I met a kid who saw me naked at Gilman last summer. I offered my condolences. I met a guy at a Chicago show who was suprised that I didn't tell him to fuck off when I met him. It's a small world and a pretty bad smelling one too.

The third thing I learned is that I would much rather be running around the country meeting interesting people and having loads of fun than sitting here starting in on this gigantic workload that's piled up since I left. What really steams me is not the fact that I have a lot of work to do on my personal projects, Christ, they're fun! It's the knowledge that once I finish, this work will not have done a single thing for my financial well being aside from the fact that I'll have the time to go out and look for a job. And sitting here, thinking about what it's gonna be like washing somebody else's dirty work in general, that crazy fuckin' bus full of psychos from the other side is starting to look kind of nice.



If you're in the army, this might be a good time to think about getting out. This thing in the Gulf is really fucked up. A. lot of people aren't taking it too seriously, but if you think about it, it's hard to imagine the situation turning into anything but a war. Shit , just look at all the good reasons Bush for going to war:

1) He doesn't have to fight it,and neither do his friends or relatives. Rich fuckheads never get drafted!!) Great timing to distract us from the Savings and Loan scandal. Hey! Our whole fucking qovernment is completely corrupt ! Let ' s go fight for ' em ! Yeah !

2) Our economy is about to collapse. Now Bush has an excuse: it's all because of those damn Arabs over there, trying to jack up the price of OUR oil , which just happens to be sitting on their land. And of course. the already existing racism in this country against Arab people will help that little theory along.

3) Some wimpy peace types have been suggesting cutting the military budget. Oh, no! but don't worry—luckily,, that won't have to be done now that the defense of our great nation is at stake.

4) Lots of money to be made. War profiteering is what made this country great. War profiteering during the civil war brought fame and huge fortunes to a few already-rich fuckheads who have run our government ever since. (To name a few: Rockefeller, Morgan, Cooke, Vanderbilt, Armour...)

5) A whole shitload of other reasons. Including: why the hell not go to war? Walr is loads of fun for evelryone, especially for all the people who get killed. They love i t .

The funny thing is, no one supported Saddam Hussein until the U.S. went in. But everyone is sick of the US sticking its fat prickly ass into their faces. And I can see why they'd be tempted to rise to the challenge and kick Uncle Sam's butt. But while I'm totally into the idea of the U.S. getting its butt kicked, I'm not too crazy about a whole mess of people getting slughtered for it. I heard someone say , " I'd 1ove to see the U.S. get its butt kicked, but I'd like to see it happen here at home." Now that's something I can agree with. And I'll tell you, it's about fucking time we kicked some butt around here. We've been sleepy little creatures for too damn long.

Incidentally, Saddam Hussein is playing this thing REALLY well. His peace proposal (everyone takes their troops out of everywhere: Israel out of the West Bank and Gaza, Iraq out of Kuwait, etc., his peace with Iran, his treatment of the hostages and diplomats... he's handling the whole situation very skillfully. And the U.S. are handling it like a bunch of mafia thugs. And let's not forget: the U.S. invaded Panama not so long ago. Where does it get the moral authority to condemn invasions?

So anyway, if You're in the military, I suggest you get the hell out while you're still alive enough to do it. (If you know someone in the millitay, pass this information along. If you're in active duty, it's tough to get out, but it can be done. You can get out for reasons of conscientious objection, hardship, mental or physical health, etc. If you're in the delayed entry program, you have a really good chance of getting out. The most important thing to remember is NOT to talk to your command about getting out until you've talked to a counselor and you know exactly what you're doing. I'd recommend not telling anyone else about your plans either, unless it's someone you really trust. The first person you should call is Michael Marsh at the War Resisters League office in New York. He's the counselor there for getting people

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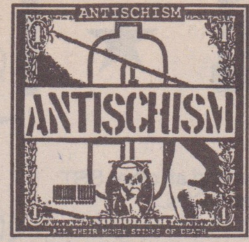

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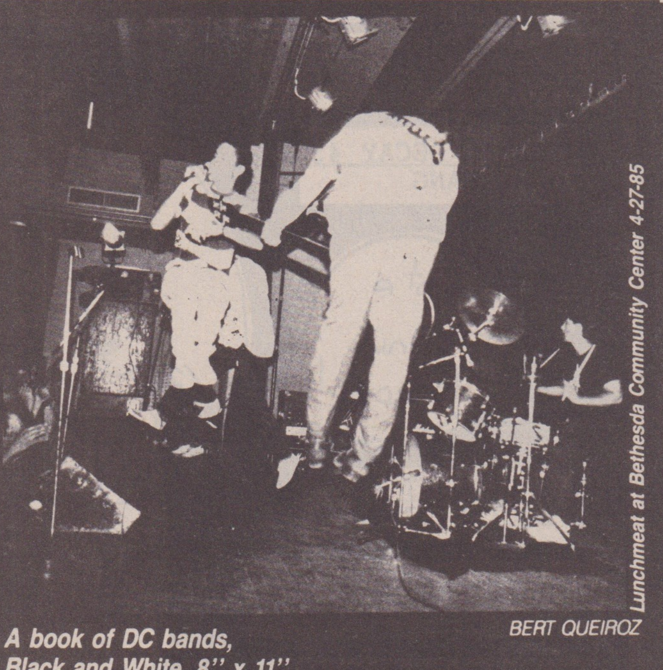
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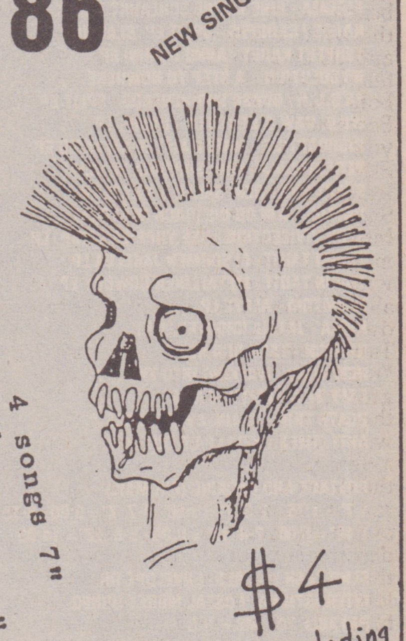

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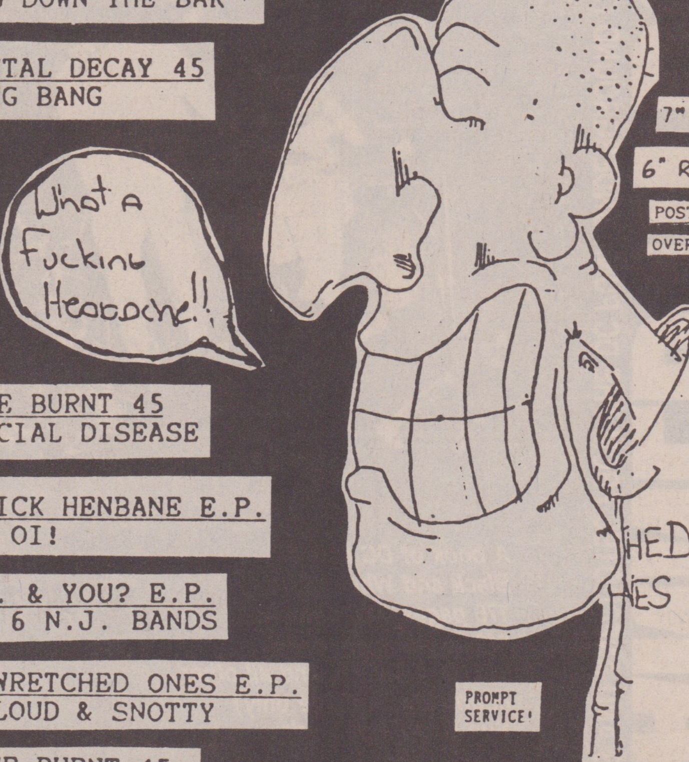
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out of the military, and he's a really COOL guy. (He's also an anarchist and a Maximum Rocknroll reader.) He'll either help you get out or refer you to someone else who can help. His number at the WRL office is (212) 228-0450.

Meanwhile, the rest of the world is also fucked up (and don't think that because the U.S. is busy dealing with the Gulf crisis, it will leave the rest of the world alone. The major escalation of the Vietnam War happened in February of 1965. In April, the U.S. invaded the Dominican Republic.)

A long time ago I wrote a column about why I don't eat bananas. Well now there's another good reason: workers for the Chiquita banna company in Honduras went on strike for over a month because Chiquita wouldn't give them a raise. In the end, the Honduran Army came in and broke up the strike, saving the US company from having to fork over an extra 50 cents an hour (or whatever it was). In the same week, the Bolivian army broke up a two—week long oil workers strike in Gamiri, Bolivia.

And it's chaos in Peru, where new President Fujimori did a total turnaround on his campaign promise of no economic "shock" $2 a gallon, I think). When gas prices go up, everything else follows. Fujimori started off his term by calling a state of emergency in a large part of Peru (some of it was already under a state of emergency), including the capital city, Lima. Within 3 days of the President's announcement of his economic plan, 6,000 people were arrested for looting and rioting and related "crimes." (I never understood the big deal about looting. I guess crimes against property just don't seem much like crimes to me. Especially theft. Did you know that the US National Guard is allowed to shoot people on sight for looting? Yep, right here in the USA.)

Last month in Peru, 48 members of the Tupac Amaru Revolutionary Movement escaped from prison and the government declared a state of emergency in the whole country. Police detained 20,000 people in their attempt to find the escaped prisoners, and guess how many they caught? Three.

And in the Dominican Republic more than ten people were killed, hundreds wounded and 2,000 arrested during a general strike protesting the President's new economic austerity measures (that is, massive price hikes and laying off tons of workers—things that the international banks require third world countries to do to work off their debts, and just plain protesting the President, Joaquin Balaguer, who "won" the massively fraudulent elections by less than 1%.

In the USA, a country that seems to have given up completely on justice (Contragate? S&L? Hey, let's just forget about 'em, OK? That was then, this is now. Y'know?), one small victory has pulled through. Federal Judge Edward Rafeedie ruled in a Los Angeles court that Mexican doctor Humberto Alvarez Machain—who was accused of helping murder a DEA agent in 1985——could return to Mexico, where he faces no criminal charges. The DEA (which is a branch of the Justice Department) incidentally, violated the Mexico/US extradition treaty and international law by kidnapping Alvarez from Mexico without bothering to ask—or even tell—the Mexican government. The DEA denied it. But this judge—who was appointed by Reagan, believe it or not--actually had the integrity to set the record straight. He wrote in his decision: "With authorization from the highest levels of the DEA and perhaps the Department of Justice, the United States through its paid agents unilaterally abducted Dr. Machain from Mexican soil." I guess that kills Judge Rafeedie's chances of making the Supreme Court.

Well, that's about it. my address is P.O. Box 137, Prince St. Station, NYC NY 10012. Feel free to write me but there's about a 95% chance I won't write back. I got fired from my job on July 4th, so you'd think I'd have lots of free time, but no... I now spend ALL my time doing "political" work (putting out news updates, working on anti—intervention stuff, etc.) so I have exactly zero free time.

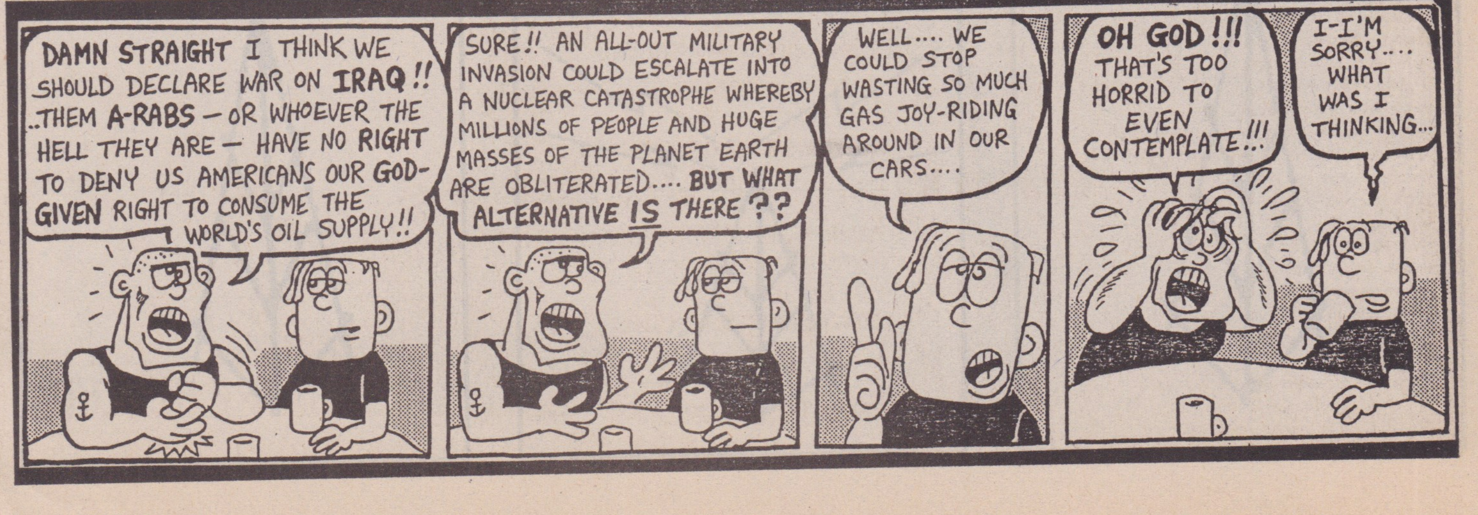
P.S. Because of a telephone miscommunication, my response to Ace Backwards' letter in MRR #88 didn't really say what I meant it to say. I wasn't asking for people to comment on that source (the book "Destructive Generation", as much as to comment on George Jackson with information from OTHER sources. I haven't read the book. People tell me it's good, and that it's well—documented, but no one seems to have looked into the George Jackson question any further. If there are any readers out there who go to San Francisco State University, they might try asking Angela Davis to recommend other sources with facts on George Jackson. I believe she teaches there, and keep in mind, Ace was referring in his letter to book reviews I wrote of George Jackson's prison letters and an Angela Davis book. I was commenting on the books, not trying to present a balanced view of Jackson.

Ever notice that most of the world's conflicts eminate from areas that used to be colonies of the British, French, etc? Cyprus used to be British, as was India/Pakistan, Iran, Iraq, Sri Lanka, Kuwait, Isreal/Palestine. Lebanon was France's, as was Vietnam, Cambodia, Haiti. Africa was France's, Britain's, Holland's, Germany's. There is a legacy these Empires leave when they crumble/withdraw: chaos. They disrupt the natural flow of a native culture, then leave it with a political void. The former rulers benefit from this, because the former colony will stay in disaaray and will be dependent on its former owners for both trade and "protection"

So it should come as no surprise that when the British withdrew from and "granted independence" to the Arab world, they left not only that power void, but carved up the region in a way that would guarantee enduring struggles to gain identity and fill in both political and economic vacuums. Like the French did with Lebanon, Israel and Palastine, the British created artificial "kingdoms" where there were none before, leaving some small "emirates" oil rich and needing British/US protection for their "cushy deals" with Western oil companies, while creating other states that were to remain poor and identity-less.

The point is this: the Western mass media consistently fails to mention the root of all these conflicts and fails to put the blame where it really lies--at the feet of the very countries now rushing to "protect" the artificial countries they drew on the map in the first place.

TWISTED
IMAGE
by
Ace Backwords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I-I'M SORRY.... WHAT WAS I THINKING...

ktsb ktru weft

"Rebel Music" is finally a reality at KTSB 91.7 cable FM in Austin. After a long fight with the station bureaucracy, DJs Buggin' Out (that's me) and Crew Cut have finally got a weekly show featuring music of struggle and resistance. "Rebel Music" plays music of revolutionary struggle and focuses on a particular "radical" political issue each Tuesday at 10PM (past shows have featured music and discussion of racism, capitalism and censorship for example). We're looking for submissions of all types of music, especially hardcore/punk, reggae, anti-folk, rap etc. Please include bio info and details about local struggles so we can circulate it during our show. Also let us know if you want a copy of the show during which we use your music. Send your music to: KTSB, clo DJ Buggin' Out, P.O. Box D, Austin, Texas 78713-7209. However, to avoid the fucking station censors who open our mail before it reaches us, you can directly write us at Robert Ovetz (aka Buggin' Out), P.O. Box 49814, Austin, Texas 78765. No CDs!!! Yours in struggle, Robert

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Station: 91.7 FM
Affiliation: Rice University
Location: Houston, TX

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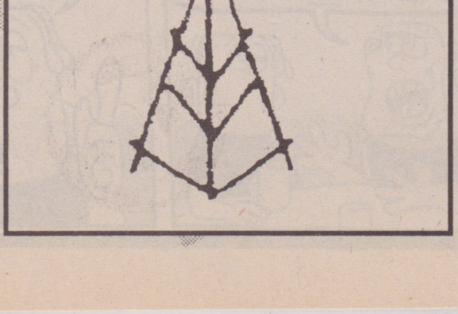
Since 1979, she's hosted the "S & M Show" every Friday night from 7 to 10 p.m. on KTRU 91.7 FM, Rice Univergity Radio. Along with co-hogt Bob Ferguson and a gang of idiots, we play punk, hardcore, alternative, industrial, funk, or whatever else we feel like. We also have live socio-political commentary and comedy and tons of interviews. Among the 248+ bands that have passed before our microphones has been Bad Brains, the Ramones, Fugazi. the Stranglers, Dinosaur Jr., the Clash. Ed Hall, Siouxsie, TSOL, D.K.'s, Frightwig, Gang of Four, Dead Milkmen, Big Boys, Really Red, 999, Wendy 0. Williams, the Faction, Black Flag, Butthole Surfers, and Legal Weapon. Plus all the great local bands like the PAIN TEENS, SUGAR SHACK, & BLIND IGNORENTS.

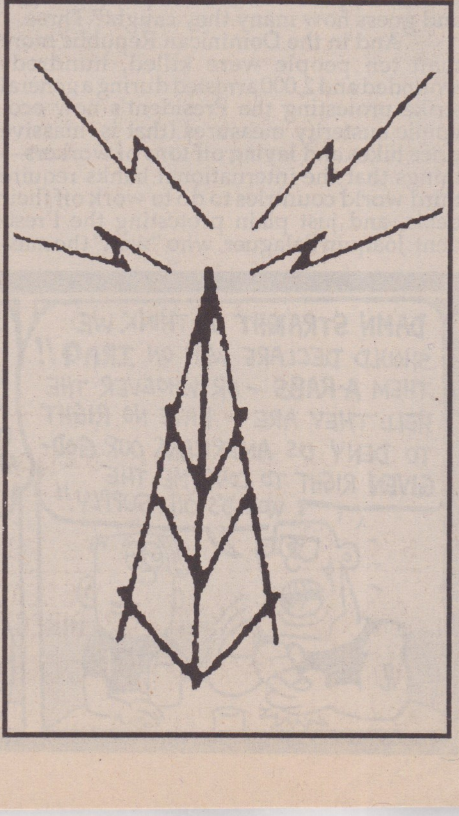
KTRU is operated by the students of Rice University and plays cool music all the time, plus has specialty shows that feature rap, reggae, folk & blues, jazz, & classical.

Send S & M material to Marilyn Mock, P. O. Box 980462, Houston, TX, 77098-0462 & all other stuff to KTRU, Box 1892, Houston, TX, 77251 or call (713) 527-4088.



Greetings, readers from WEFT 90.1 fm in Champaign, Illinois. My name Sasha Martens and I host ALTERNATIVE SOUNDS, but soon to be called the JESSIE HELMS ROCKIN and RADIO SHOW, saturday nights from 6-8 pm. I have been doing my show for about four months. It features mostly hardcore with some punk and metal. I also play the MRR radio show at 6pm. Special segments that are included on my show are the ALBUM OF THE WEEK, or ZINE, and when possible, interviews with the area's hardcore.

As some of you might know Champaign is home to the University of Illinois, but the college radio station is a lame classic rock commercial station. WEFT is the only non-for-profit community station in Champaign, and has been serving the Champaign community for nine years. If bands are looking for some airplay send materials to: WEFT c/o Sasha Martens/ 113 N. Market St., Champaign, Ill. 61820 or call me (217)-344-7179. I am also into BOOKING BANDS, Champaign is just a few hours drive from Chicago, Indianapolis, and St. Louis.



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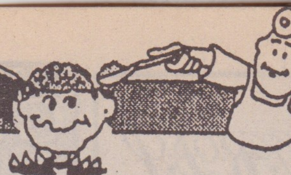
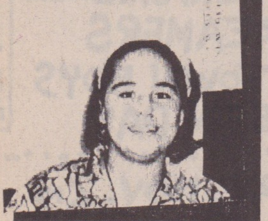


By Alisa Schulman

This month's question:

What do you envision yourself doing ten years from now?

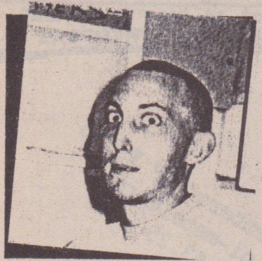


Hope, age 25, San Francisco, CA

"I'll probably by then own my own home, and eventually have a family. I see myself as being a professional woman—not in a professional position but just being very active in women's areas. Perhaps being a parent, but I would still be involved in everything that concerns the underground and the environment. And I see myself as probably one of the strongest women that will be in the year 2000."

Clay Cadic, age 28, New Jersey

"I envision myself probably working with children somehow, maybe in a hospital situation working with sick kids or something in the health care profession. I have a degree in chemistry and I've done environmental chemistry so I want to move on into health care."



Daniel, age 20, Baltimore MD

"Leading a revolution against the elite in the United States. Just through education, giving knowledge to the masses that they can use to better themselves so they can't be used by the elitists of the world."

Honey, age 21, San Francisco, CA

"I'll probably still be vegan, I'll probably still not wear leather, and hopefully I'll be living on my own land, building my own house by then. Probably in northern California. Not a hippie, mind you...Probably still involved in the music scene in some way, or in some sort of social change."

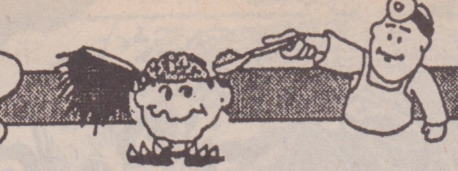
Kim, age 21, Berkeley, CA

"I'll probably be living in some sort of 'punk commune' with a bunch of friends, probably up north, with Honey. And I'll probably still be involved with the punk community, just working on the commune."

Mike Willson, age 19, London, England

"Probably whatever I'm doing now, only better and more of it. Painting, doing a fanzine, writing loads of letters."

WHATS THE SCOOP?



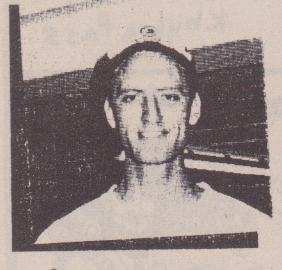
Max, age 18, Sausalito CA
"Probably somewhere on the coast of France, staring at topless women. No, probably still in school, at the rate I'm going; you know, the '12-year plan'."

Matt Cornell, age 17, San Mateo, CA
"Hopefully making movies that will somehow affect change, not unlike the movie 'Roger & Me'. And I'd also like to be playing in my band and just basically doing something creative with my time. Hopefully the world will still be here if it hasn't blown up or anything."

Harry, age 23, San Francisco, CA
"I envision myself eeking out a living, having 2 1/2 kids, and married in the suburbs. Okay?"

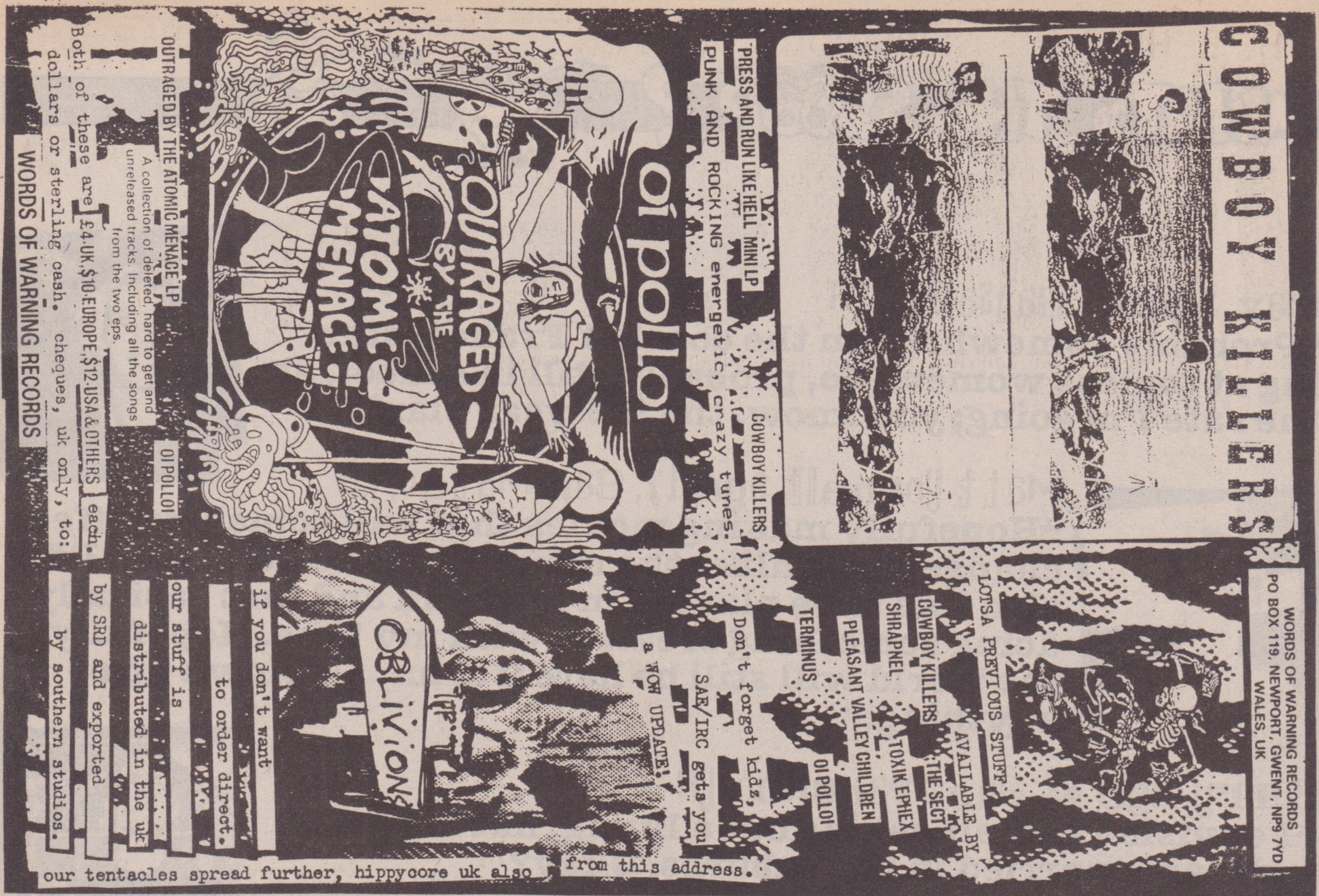
Hal MacLean, age 23, Sacramento, CA
"Being on the streets, being a slime, I don't know. I can't project that far in the future. I want to be a scientist actually, but we'll see how that goes."

Joey, age 20, San Jose, CA
"Something fun. Probably something like what I'm doing now, which is bumming around and playing in bands and working at a 'job' job, not a career job."



Jeff Willson, age 22, Bakersfield, CA
"I will be working on a farm growing probably fruit. And I'll have a skateboard ramp. Definitely. And I'll still go to shows. Could be in California, or anywhere with good soil I suppose."

Steve Mar, age 24, Sacramento, CA
"Ten years from now I'll be married to Denise Scilingo from Illinois, and my name will be a household word, and I'll be living off royalties off my name. I'll be famous. No explanation required."



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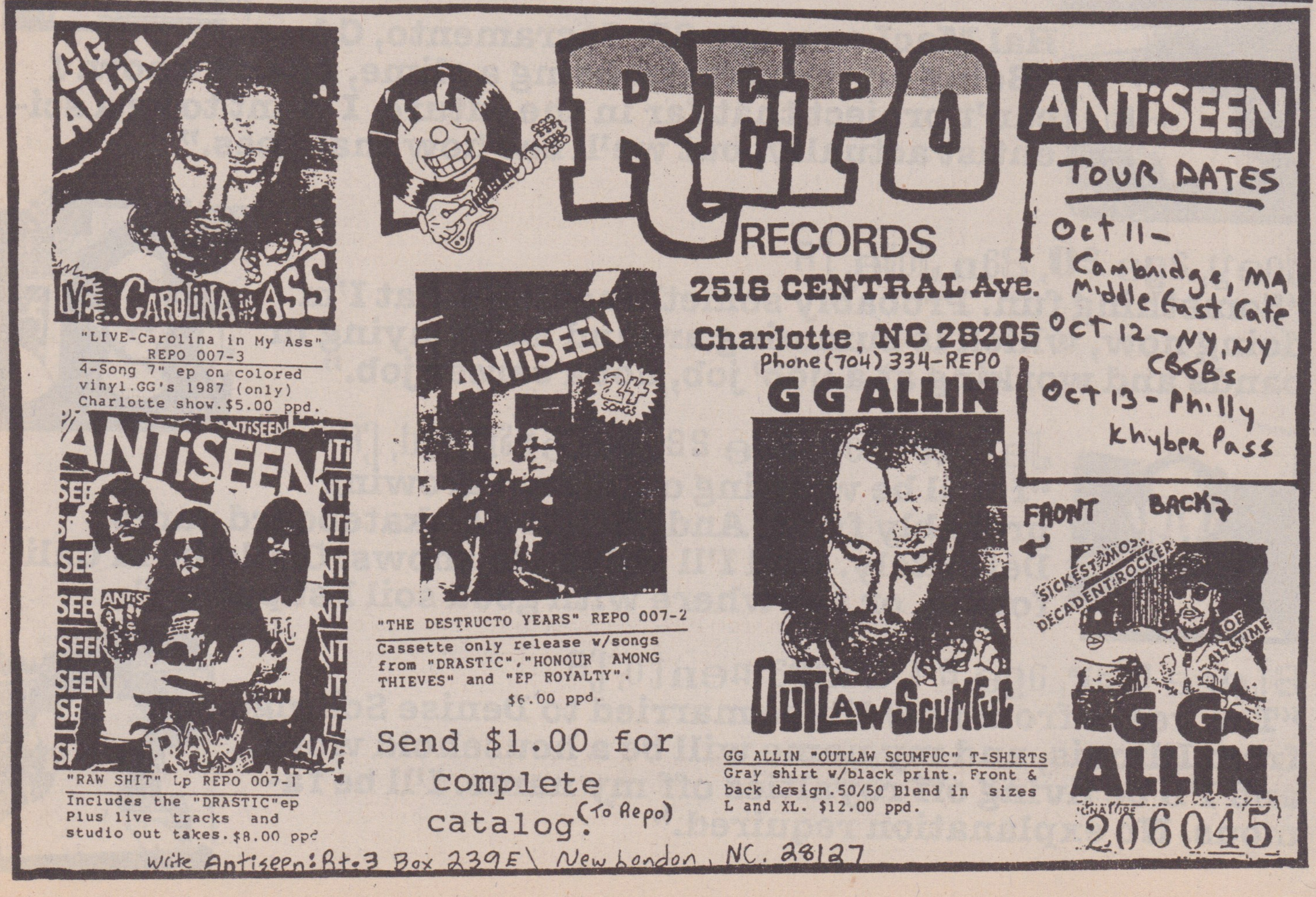

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THE BEHIND THE NEWS ROUND-UP FOR......................OCTOBER, 1990

MRR NEWS

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For America's Blacks, Life Is Better

The Shortcomings of White America's Understanding of Racism

By Joel Wing

"From what is said in much of the media, one would think the state of race relations in America had deteriorated to a postwar low. But nothing could be further from the truth." So opened an editorial by Burns W. Roper, chairman of the Roper Organization. Mr. Roper's group conducts polls on the state of race relations in the United States, and his editorial presented the results from the latest such poll. The survey found that attitudes among African Americans and whites had vastly improved since the last Roper poll conducted in 1978. While the attitudes of those polled might be better than in previous years, the Roper study overlooks the multi-faceted racism of the United States and represents the shortcomings of white America's understanding of race relations in this country.

The Roper Organization's poll surveyed 2,000 people across the country to "measure the conditions of the races, unaffected by any mention of race." The questions asked had to do with crime, housing, employment, the state of black America and others. In each of these categories the poll found "major improvements" from the last time the group had conducted such a survey. For example, the poll found that only 21% of those whites asked said that they objected to having African Americans live by them, down from 28% in 1978. The survey also found that 17% of whites feared "reverse discrimination," down from 32%, and that half of African Americans, and 68% of whites, polled felt that conditions for African Americans were excellent or good. (Burns W. Roper, "For America's Blacks, Life Is Better," S.F. Chronicle, 7/27/90) As these questions portray, the study centered around the prejudices of individuals, prejudice being a negative or positive attitude towards a group. What this analysis

Continued Page 2 Col 1

The Maintenance of Power Behind the U.S.'s Sending of Troops To Saudi Arabia

By Joel Wing

Operation Desert Sand Shield was the name given to the stationing of up to 250,000 U.S. troops in Saudi Arabia in the aftermath of the Iraqi invasion of Kuwait. President Bush stated that the American forces were sent to Saudi Arabia to deter an impending attack from Saddam Hussein. The President also spoke of protecting the U.S.'s oil interests in the region and of its opposition to aggression to explain the largest U.S. military operation since the Vietnam war. These explanations, however, do not relay to the American public the true reasons behind the U.S.'s dramatic response to Iraq's President Hussein. Rather than protect Saudi Arabia from an invasion, or simply to protect America's own oil supply, the Bush administration has sent the American military to the Persian Gulf to prevent Iraq from emerging as a major regional power that could challenge the United States in the Middle East.

Iraq has had aspirations to be the dominant Arab power in the Middle East for the past two decades. Saddam Hussein's first bid for regional hegemony took place after the 1978 Camp David peace accords between Israel and Egypt. Egypt, formerly the leading Arab nation, was ostracized by the Arab community for recognizing the state of Israel. To fill this leadership vacuum, in stepped Iraq. Iraq's attack on Iran in 1980, which started the Iran-Iraq war, was also part of this bid for power as President Hussein hoped to vanquish the traditionally dominant Persians from the Gulf. Baghdad's invasion, however, turned into a prolonged eight-year war of attrition which sidetracked Iraq's regional ambitions. (Robin Wright, "Saddam Has Seized Mideast Supremacy; He alters power balance with single action," S.F. Chronicle, 8/3/90; John Moberly, "Iraq In The Aftermath of the Gulf War," Asian Affairs, 10/89, p.309) With the end of hostilities between the two countries in 1988, Iraq was able to renew its plans for hegemony as it emerged from the war as the leading Arab military power with the fourth largest army in the world, chemical weapons, and ballistic missiles. (Bill Javetski, Amy Borrus, Doug Harbrecht, Seth Payne, John Rossant, Stanley Reed, "Oil War: the World vs. Iraq," Business Week, 8/20/90; Moberly, Asian Affairs, 10/89) It was these regional aspirations which attracted the attention of the United States and would lead to the present confrontation over Kuwait.

The United States began to focus attention upon Iraq in 1988 as the country's bid for power in the Middle East began to reemerge. At first, the new Bush administration hoped to address the problem through international arms control negotiations aimed at undercutting Iraq's, and other developing countries', military capabilities by denying access to further arms technology and banning chemical weapons. The policy soon changed as the U.S. began to see the emergence of Iraq as a regional power and a military threat to American dominance in the Gulf. (Michael T. Klare, "The U.S. Military Faces South; Defense Policy In The 90s," The Nation, 6/18/90) U.S. domination began with the ending of World War II as it attempted to control the region's oil which Europe, Japan, and the developing world were dependent upon for their economies. By controlling the Middle East, the United States attempted to control these oil dependent nations. (Walter LaFeber, America, Russia, and the Cold War 1945-1984, 1985, p.61; Noam Chomsky, Towards A New Cold War, 1982, p.311)

Iraq's regional aspirations directly conflicted with the U.S.'s own imperial policies. As Geoffrey Kemp of the Carnegie Endowment for International Peace stated, "The key issue is precisely the same as it was in the 1970s and 80s - the United States does not wish to see a major adversary control the assets of the Gulf, whether it is the Russians or the Iranians or now the Iraqis." (David Hoffman, "Iraq shatters gulf peace, shakes world's oil importers," Oakland Tribune, 8/3/90) The Bush administration, then, moved from negotiations to confrontation with Iraq to ensure America's continued power over the region. (Robert S. Greenberger, "U.S. Toughens Stance Toward Iraq To Pressure It to Halt Arms Programs," Wall St. Journal, 4/9/90; Klare, The Nation, 6/18/90; Donald Neff, "Nervousness in Washington," Middle East Report, 8/3/90)

Conflict with Iraq was encompassed within the Pentagon's new military doctrine for the 1990s', "Mid-Intensity Conflict" (MIC). MIC is defined as American combat with major Third World powers, and has come to replace the Soviet Union as the rationale behind America's military industrial complex. (Klare, The Nation, 6/18/90; Patrick E. Tyler, "Pentagon's Search For New Role," S.F. Chronicle, 8/8/90) The U.S. began this policy with Iraq by imposing a number of economic and military sanctions upon the country in early 1990. As the Wall St. Journal reported, the Bush administration set out in April 1990 to "tighten [the] economic screws" on Iraq to stifle Baghdad's power. (Neff, Middle East Report, 8/3/90; Greenberger, Wall St. Journal, 4/9/90) Iraq's invasion of Kuwait on August 2, 1990 only intensified this on-going campaign of the U.S.'s

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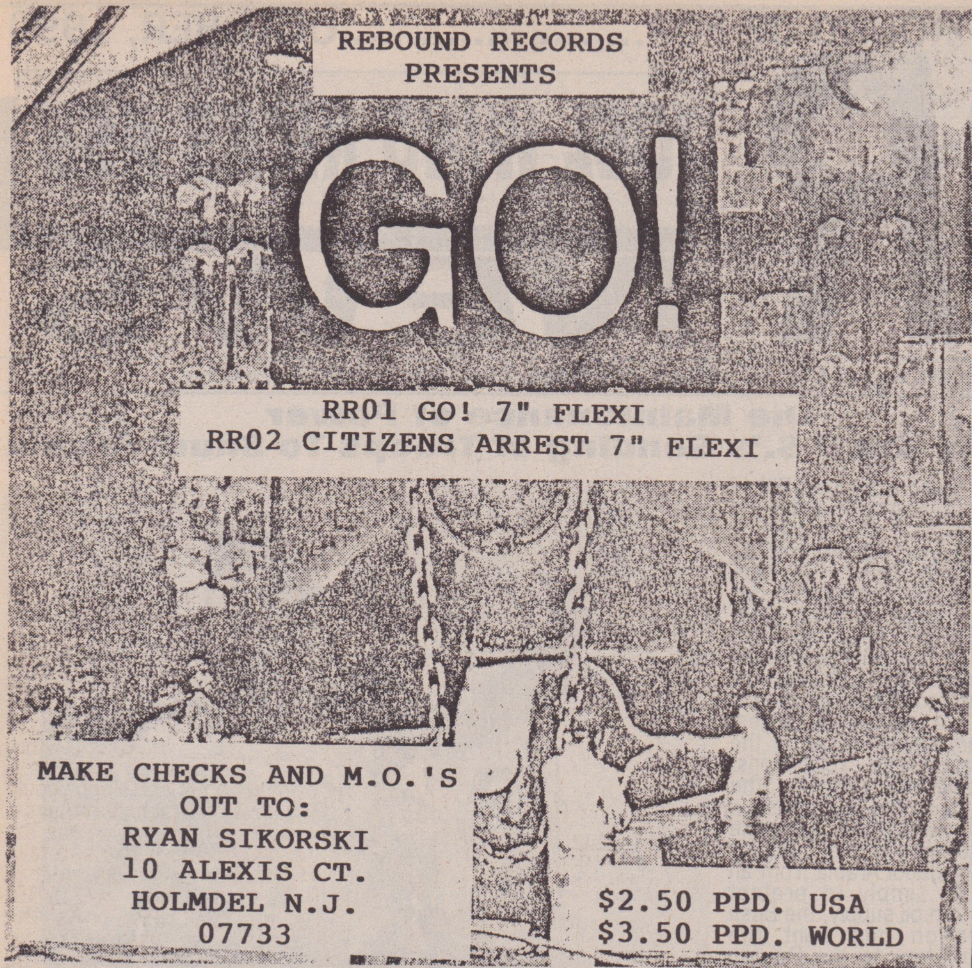

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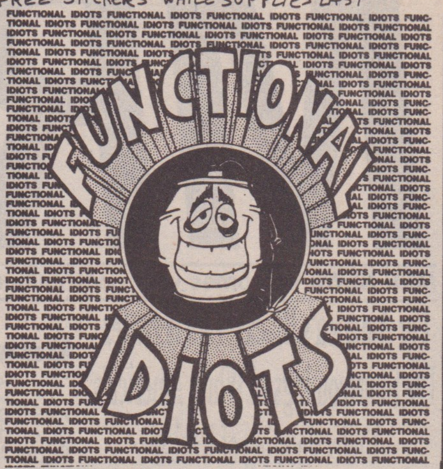

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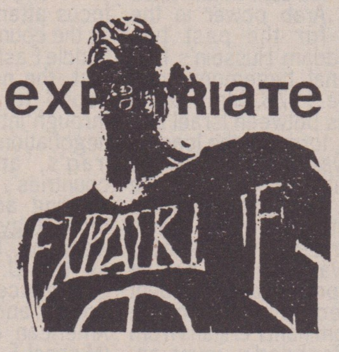

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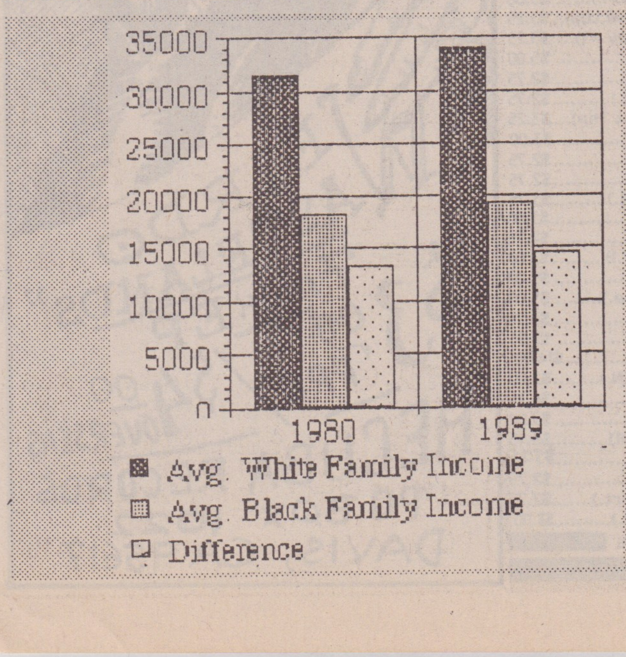
RACISM from Page 1 Col 1

misses is that racism in America is multi-faceted.

In America, racism is displayed in three ways: individual, institutional, and cultural. Individual racism is the belief that an individual's race is superior to others. Institutional racism are laws, customs, and practices which perpetrate racism, and cultural racism holds one culture as being superior to others. The study of only the first of these three forms of racism, manifest through prejudice, is the typical sociological approach to race relations and is the pattern that the Roper Organization followed in its polling. What these kinds of studies, and whites generally, look for is overt forms of racism as expressed through people's attitudes. This overlooks the fact that racism in America goes beyond just the country's citizens, but is a characteristic of the society. (David T. Wellman, Portraits of White Racism, 1977, pp.4-5) Thus, while the Roper poll can find white attitudes towards African Americans as improving, the actual situation of African Americans within the overall society is not dealt with.

For example, although more than half of those polled said that conditions for African Americans were excellent or good, the fact that the gap between African American and white family incomes has increased was not dealt with. From 1980 to 1989 the difference between average African American and white family incomes increased from $13,251 to $14,586. Overall, African American families were only making 57% of what white families earned, down from a peak of 65% in 1975. (Ben Wattenberg, "The Society Woes That Won't Go Away," U.S. News & World Report, 1/22/90; Alphonso Pinkney, The Myth of Black Progress, 1984, p.83) To an organization such as Roper's these facts would not be considered in a discussion of racism since they are only interested in the individual prejudices of people. When one considers some of the racism African Americans face in employment, however, the disparity between white and African American family income takes on a new meaning. Cases of these forms of racism are the fact that whites are paid twice the amount African Americans earn with comparable training and experience, African Americans are twice as likely to be unemployed as whites, and African Americans usually occupy the lowest positions in businesses. Thus, a characteristic of the American economy is its institutional racism towards African Americans. (Pinkney, 1984, p.79)

Other such forms of institutional and cultural racism are prevalent throughout American society, and it is these forms of racism that affect African Americans, and other people of color, the most. The fact that sociologists, the Roper poll, and the average white do not consider these forms of racism represents the misunderstandings America has towards race relations. Looking at individual behavior and attitudes provides America with only a partial understanding of the racism that is inherent within the country. Until a wider view of the problem is taken, white America, and groups such as the Roper Organization, will continue to mistake lessening in prejudice for progress, while institutional and cultural impediments towards progress for people of color in this country will remain.



IRAQ from Page 2 Col 4

against Saddam Hussein.

President Bush's first major response to the Iraqi invasion of Kuwait was to order American government agencies to topple President Saddam Hussein from power. According to the Washington Post, the U.S.'s destabilization plan included strangling the economy, fomenting discontent in the military, and supporting resistance groups inside and outside of the country. (David Hoffman and Dan Balz, "Bush vows invasion to be reversed," Oakland Tribune, 8/6/90) Following this policy, the United States imposed a military blockade of Iraq, led the fight in the U.N. for sweeping sanctions against Iraq, pressured Saudi Arabia to let American troops land on its soil, attempted to garner European and Arab support to isolate Iraq, and rebuffed all peace overtures by the Baghdad government. (John J. Fialka and Gerald F. Seib, "Naval Maneuver; U.S., Allies Set Stage For Possible Blockade of Iraq's Oil Outlets," Wall St. Journal, 8/7/90; Gerald F. Seib and Walter S. Mossberg, "Taking a Stand; U.S. Orders Forces To Arabia and Turkey To Block the Iraqis," Wall St. Journal, 8/8/90; Robin Wright, "Border plan will squeeze Iraq," Oakland Tribune, 8/14/90; R.W. Apple Jr., "U.S. Stealth fighters will be sent to gulf," Oakland Tribune, 8/16/90; AP, "Iraqi says U.S. rebuffed parley," Oakland Tribune, 8/16/90; John Rossant, Stanley Reed, Thomas Goltz, Dough Harbrecht, and Bill Javetski, "The Vise Tightens On Iraq," Business Week, 8/27/90)

The Administration's decision was a dramatic escalation of the already tense situation in the Gulf. Yet, President Bush's choice could be expected as the United States has historically reverted to confrontation and military actions in times of crisis rather than negotiate conflicts. The ease with which the destabilization program was implemented, however, has not been met with desired results.

The U.S. destabilization program was meant to topple the Iraqi government in a short period of time. Iraq was particularly vulnerable to economic sanctions as it is the most oil dependent country in OPEC, with oil exports providing 95% of the country's foreign exchange, and is reliant upon imported grain for its food supplies. (Neff, Middle East Report, 8/3/90; L.A. Times, "Embargo cutting off food supply to Iraq," San Jose Mercury News, 8/9/90) The embargo, however, has had an adverse effect upon the West, equal to the effect upon Iraq. The cut off of 20% of the world's oil has already begun to be felt in Western nations as oil and gas prices have continued to rise and stock markets have plummeted, threatening a world recession. The extent to which the sanctions should be enforced has also created divisions within the NATO alliance. Other unforeseen consequences of the U.S.'s actions have been Iraq's taking of hostages, the rise in political popularity of Saddam Hussein in the Arab world, and the realization that starving Iraq into submission may not have the desired effect as the country has become accustomed to hardships due to the brutal Iran-Iraq war. (Robin Wright, "Bush may find it difficult to avoid war against Iraq," Oakland Tribune, 8/20/90; Rossant, Reed, Goltz, Harbrecht, and Javetski, Business Week, 8/27/90) In the end, the United States has only one last option to turn to as it has unilaterally raised the stakes in the region, that being a full scale invasion of Iraq aimed at deposing President Hussein and destroying Iraq's army.

The possibility of an American invasion of Iraq has been in the minds of U.S. military planners since the first troops left for Saudi Arabia. The offensive nature of the American military presence can be seen in the kinds of military hardware being shipped to the Gulf. Stealth fighters, for example, are offensive weapons meant to penetrate a country's radar defenses and bomb targets. (Apple, Oakland Tribune, 8/16/90) Other signs of this position have been reports that American troops could carry out offensive actions by August 20, and a Nightline report that the Pentagon had made plans to take Iraq within ten days of an order to invade. (KGO-TV, 8/20/90; Nightline, 8/21/90) As the destabilization program faces more and more problems, the Administration will have fewer options to turn to other than invading Iraq as it has ruled out any negotiations that would maintain Saddam Hussein in power. (Rossant, Reed, Goltz, Harbrecht and Javetski, Business Week, 8/27/90) As Judith Kipper, a Mideast specialist at the Brookings Institute said, "It's very obvious that the administration is preparing for war." (Wright, Oakland Tribune, 8/20/90)

President Bush's decision to topple Saddam Hussein from power has little to do with moralism, preventing an invasion, or the narrow interests of America's oil companies. Rather, the effort has been aimed at preserving the United States's position as the dominant power within the Middle East and the sole superpower in the world. James R. Schlesinger, former Secretary of Defense and Energy, said it perfectly when he stated, "The U.S. stepped forward in this affair [the Iraqi invasion of Kuwait], and whether the U.S. will lead in the post-cold-war era will depend on its performance." (Javetski, Borrus, Harbrecht, Payne, Rossant, Reed, Business Week, 8/20/90) Whether the United States can emerge with its power and prestige intact after a war with the one million man Iraqi army and a world recession driven by high oil prices, however, places doubts in the minds of many. The fact that Bush will attempt this feat though, is already set, and the price he will pay for it will be the tens of thousands of Americans and Iraqis killed in a war between the two countries over the maintenance of one country's aspitations of power over another's.

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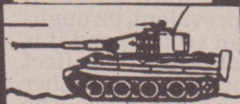

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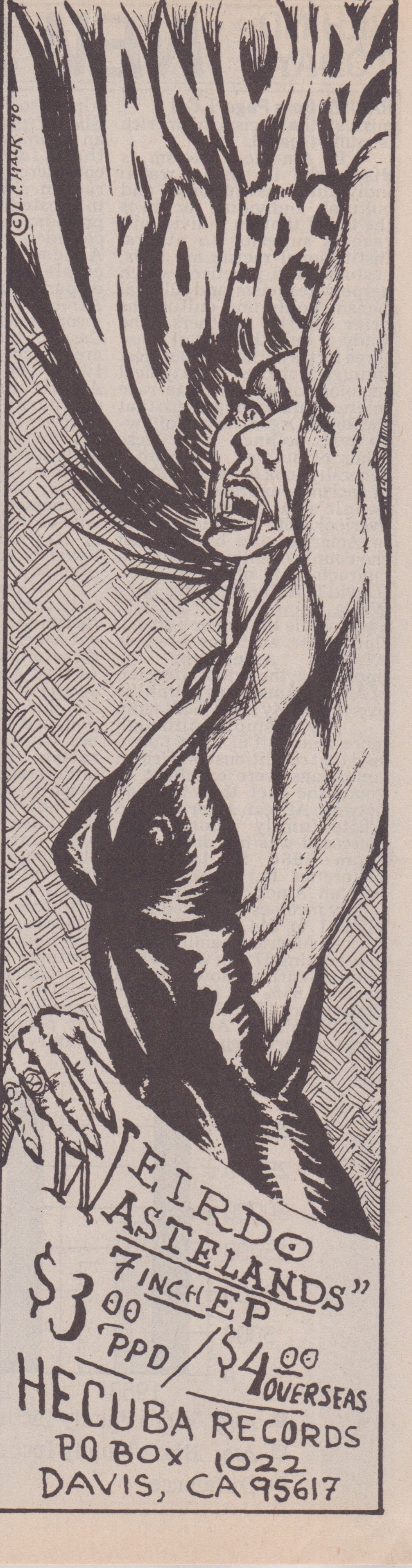

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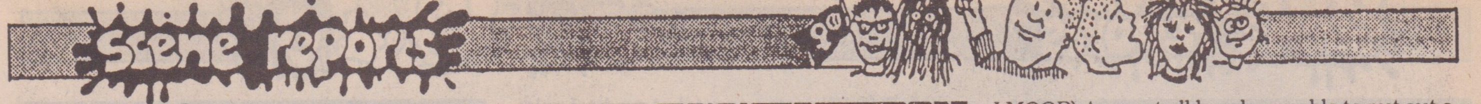


ITALY

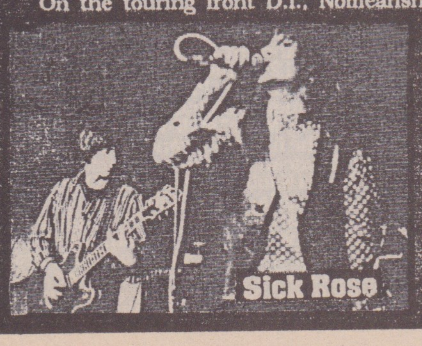
Ciao a tutti, I'm just glad the soccer insanity is over! Here you go with the news. Another independent label goes down the drain, Multimedia Attack, the oldest Italian indie label who put out records like RAW POWER, IRAH and I REFUSE IT, is no more; cash wasn't flowing, and new releases like TAMPAX Police 7" have been deleted. There are only 4 or 5 test pressings of that, collectors take note. 24 Leoncavallo squatters faced trial in Milan and were sentenced to 18 months jail for fighting the police, but the squatters are out on probation because the jury felt they fought to keep a social/community center going and not a crackhouse as it was portrayed by the media. Leoncavallo has been rebuilt by the squatters now and has shows and events as before the eviction, right on!

On the music front, PEGGIO PUNX put out their new album called Cattivi Maestri on Peggio Records, their own label, a very good album from this veteran band. LE BAMBINE from Udine, put out a self titled mini LP. The singer used to sing for Germany's Lolitas. HIGH CIRCLE from Rome put out their second album, Shadows on the Wall, on their own Break Even records. Also from Rome, MAXIMUM FEEDBACK's Correndo Fuori. HIPPY WOLFSBONE have a 2-song 7" out now on Electric Eye. DIGOAS GOAT have their second album out now, Testimoni del Silenzio, not as frantic as their first, but still crazed in their own way. SPASMO is a new band from San Remo, who put a 7" EP out of the blue, released in 500 copies only. PAGAN EASTER from La Spezia, have a full LP out now, I Quit..., on Wide records, with a Velvet Underground cover on it. ATROX from Monza put out their first LP Fiori Neri. ACTH from Verona have a new LP out, Iguana, on Vox Pop records. Both WRETCHED LPs, Libero di vivere and La tua morte, both out of print, will be repressed by Mr X produzioni, who put out PANICO mini LP and a INFEZIONE LP a while ago. There's a compilation out now called Rock Control il Proibizionismo, with NOT MOVING, THE RAVINGS, FUNHOUSE, Celibate Rifles, Wat Tyler and others, and it's against the drug paranoia going on in Italy and just about everywhere else. Jerod Pore will love this record. I DENY from Vicenza have broken up (too bad) but now have re-emerged as THINK TWICE, a straight edge band (too bad).

A lot of new bands are popping up, most of them with aSub Pop sound though. BLEACH from Rome, POWERHOUSE from Bologna, SENZA BENZA from Latina, MOON from Cervia, NO RULES from Catania, REDRUM from Pavia, SUPERFLUI from Ascoli Piceno.

On the fanzine front: Linea Diritta is out (it's about time!). Get it from Vittorio Piaggi/ Res Querce #542/ Segrate/ 2009 Milano/. Stizza c/o Davide Ragazzo/ Via Santagilla 51/ 09100 Cagliari. Sulla Strada c/o Perissinotti Attilio/ Via Filzi 8/ 33074 Fontanafredda. Urlo / PO Box 2775/ Taranto 74100 (free PRIMETEENS flexi in it).

On the touring front D.I., Nomeansno, DOA, Scream, Faith No More (who are in Italy's top-40), Prong, Mudhoney, Soundgarden, DRI, COC, HR, Grant Hart, Thee Hypnotics -- and just everybody else have played here. I am staying here in nothern California for a while so you can write me, Enrico, c/o MRR.


Sick Rose

HOLLAND

Hi there, Well, I promised Tim to write this in August 1989, and at this moment it's July 1990, so.... Anyway, this report is gonna be about what's going on in the little area of Amsterdam. But first of all a big hello to Michael Kopijn who informs all MRR readers every now and then about the Northern Dutch scene (too bad that the WNC squat is evicted!). The big thing happening in Amsterdam right now is RADIO PATAPOE, a new radio station that's been on the air now for about a year. They feature hardcore/ punk shows, but also house shows, gay shows, political stuff, rock'n'roll (no, not MRR) and more. It's an illegal station, and this means that they could be busted. If you want to support them, bands send demos and other radiostations/ shows send a letter and you will receive a newsletter/information: RADIO PATAPOE/ PO Box 3369/ 1001 AD Amsterdam, Holland. After a period of hardly no activity it's pretty interesting that there are finally some hard working bands in Amsterdam.

BETRAY is the band in which I also play, and they've just recorded a 7", and it came out pretty cool. It's supposed to be released somewhere in August/September on the German Crucial Response Records (check some of your older MRRs). They play up to mid-tempo hardcore with some unexpected melodic pieces in the songs. BETRAY is gonna do some live shows after the release of their 7", so try to catch 'em if you can. BETRAY/ PO Box 26286/ 1002 GF Amsterdam, Holland.

The NRA (NATIONAL RIFLE ASSOCIATION) just formed a couple of months ago, and they play straightforward uptempo hardcore, and especially their vocalist adds a lot to the music with a kind of Danzig (from the early era) vocals. They're a kind of all star band with ex-members from a the late local band BODYCOUNT and another band from way back called LOUD WARNING. The NRA c/o Aziz Badrane/ Jacob van Lennepstraat 237a/ 1053 JD Amsterdam, Holland.

The coolest new band around with members from Amsterdam and Haarlem (10 miles from Amsterdam) is definitely KARAKAGAN (the name is from an old Turkish legend about the donkey Karakagan, which represents the oppressed and the exploited). They have an explosive live act, especially their vocalist Thomas, who is a complete madman and he's even worse on a stage. They play very fast hardcore (it's no trash, but they're on the edge) with incredible cool mosh parts in between. The lyrics are sociopolitical aware as the name of the band already explains. Check 'em out at KARAKAGAN c/o To and Di/ Madurastraat 52 (1 hoog)/ 1094 GP Amsterdam, Holland.

A little bit longer existing is YAWP, with (ex-)members of the Amsterdam DEADLOCK (yes, the one from the P.E.A.C.E. compilation), GEPOPEL and FUNERAL ORATION. They recently kicked out their former singer and the band improved a lot. They have a very melodic style (early REPLACEMENTS, ALL) with mid- and uptempo songs with sometimes the vocals of the female keyboard player Sandra, or from Herrie, their guitarist (I like them a lot nowadays). They have a demo tape recorded which you probably can order at their address. Also a band that just as KARAKAGAN should get a chance to record a 7" or an album. We definitely lack a Dutch active record label (yeah, I know, we have some active labels like the Konkurrent and LMOOR), 'cos not all bands are able to put out a record by themselves. So labels that are interested in doing one of the forementioned bands, get in touch with the bands. YAWP c/o Herrie Hubert/ 2e Sweelinckstraat 5 (2 hoog)/ 1073 EG Amsterdam, Holland.

Speaking of FUNERAL ORATION, these old dudes are still together. At the same time as their last 7" The More We Know was released on the English LOONEY TUNES label, about six months ago, they recorded an album that still isn't released 'till now. I wonder if they already have a label to release it. Funeral Oration/ PO Box 8887/ 1006 JB Amsterdam, Holland. The last band from Amsterdam is 52 GIRLS (4/5 of the late MUCKRAKERS), who've just started, and they've only two songs. A band that is trying to put out their own record is the hardworking band COURAGE from Haarlem. They had some bad luck in the past, 'cos in November '89 they recorded their split album called One Dream (together with a band called CONTAGIOUS DISEASE), but since it was their first effort to put something on vinyl, they had some trouble getting it pressed. To make a very long story a little bit shorter: The pressing plant cheated them, and now they only have totally fucked up albums. A lawsuit is in the works, but the band is heavily depressed (cheer up, guys!). They play melodic, slow hardcore in the vein of MARIGINAL MAN, with personal and socially aware lyrics and since their last recording session they've already written a couple of new songs, and they're planning to record again in a couple of weeks. Let's hope that they get their first album out soon. Write them a nice letter at COURAGE/ Sven/ B.V. Zuylenlaan 12/ 2104 SR Haarlem, Holland.

Also from Haarlem is BRUTAL OBSCENITY, a metal band with really cool lyrics and a cool attitude (apparently metal bands like this

Man Lifting Banner

Karakagan

Betray P: Angelique

Seein' Red P: Theun

exist as an exception). They just lost their vocalist, who decided to quit the band. They have recorded their second album called Dream Out Loud with an unbelieveable cover (it's so fucking awesome), and it's really cool music especially for a metal band with hardcore songs on it like 'United against Rapists' and metal pieces like 'Strength to Smile'. Before their singer Kees will leave the band (somewhere in september) the band will record a live album, which should come out pretty cool.

A little bit further away from Amsterdam, in the Utrecht/Amersfoort area are two very interesting bands. First of all the almighty PROFOUND (famous from their 7" Integrity), who recently changed their name to MAN LIFTING BANNER. They also added a second guitarist called Big (no, he's only something like 5'2), and I must say that the new songs are way better then what they did before, so if you liked their 7", look out for new vinyl in the future (I hope they're gonna record soon). MAN LIFTING BANNER c/o Michiel Bakker/ IBB laan 21 (2 hoog)/ 3582 VD Utrecht, Holland. The other band from that area is SEEIN' RED, and of course you all know their 7", or their song on the HIPPYCORE Earth First sampler. Well they just recorded a complete album, which should be remixed at the time I'm typing this, and it should be released somewhere in September 1990, with a booklet. Their music is consists of solid hardcore with very political and socially aware lyrics. The album is gonna be released on the JURA label and should be well available in Europe, and in the U.S. probably thru BLACKLIST. SEEIN'RED c/0 Paul and Olav van den Berg/ Randwijcklaan 115c/ 3814 AH Amersfoort, Holland.

As far as Amsterdam is concerned, almost all the squatted concert halls are gone. There is only one left called Vrankrijk, and they don't do too many gigs, and it's very small (if there are 500 people, the place is overcrowded like hell). So most gigs take place in the bigger venues, which has both advantages (better PA, less fights) but also a lot of disadvantages (higher door prices, less control). Hopefully by the time you read this Revelation Records Europe will be in effect, so all Europeans can get at least those records cheaper and quicker (lookout for ads). Revelation Europe/ PO Box 26286/ 1002 GF Amsterdam.

Well, this is it for this time, look out for a Radio Patapoe article later in MRR, and don't forget, we have nice things here in Europe, like for instance the fanzines Vengeance from Germany (very cool, Vengeance/ Parsevalstr. 67/ 4330 Mulheim/Ruhr, West Germany), Connection X from Holland (Connection X/ Op de Knip 134/ 6467 GX Kerkrade West, Holland), and Lucky Thirteen (also from Holland, with a incredible FUGAZI poster, so get that goodie, Lucky Thirteen/ Zandhovenstraat 10/ 5628 RM Eindhoven, Holland). If you write with one of the bands, please enclose an IRC if possible, for a guarantueed reply. Thanks for your time, sorry to everyone that should be mentioned in this report but isn't in it. Take care, Marc.

P.S. Anybody that can get me a Domino's Pizza baseball cap in good condition please write me: Marc/ Loenermark 867/ 1025 VP Amsterdam, Holland.

FRANCE
Alex86

Welcome to France! Herr Sang comes back after many adventures!

The situation in France changes often. Politically it's a strange situation where the politician "socialist" men in the government try to keep their place and the right politicians try to take this place. People don't believe in them because they see the real situation every day: 2,500,000 people without jobs, a growing of the racism acts, of the violence in the suburbs, of the suicidal tendencies among the youth, etc...

We have some black gangs in suburbs, who try to be "like american gangs." But here no guns, no M-16s. It's not the same situation. Perhaps these guys like Public Enemy, rap music and try to show that a "black man is also a man" — that's good, but luckily, we have not the same problems like USA with drugs, cracks, streetfighting gangs, etc. But there are some problems with violence between young gangs (rape for example), a black man was killed in subway, and in Cergy, suburb city, a big battle between 90 kids. It's enough for the newspapers try to organize a false campaign against youth one more time! But all these "Zulus Kids" want mainly to right racist people and show that black, yellow, arabic or white kids are equal. Zulus have ejected racist skins in Paris and suburbs steets. Today, a nazi skin cannot walk alone in the streets with skinhead, boots or fascist buttons. And in some suburbs they cannot no more at 10 or 20. Quickly zulus attack them. We have just few nazi skins, but thousands of zulus kids are always in the suburbs. The result of the battle is clear: Nazi skins cannot take the power in streets; they can only commit some isolated actions, like in Carpentras cemetery where they are suspected to have raped a Jew dead with a stick. Crazy spirits of stupid guys!

More dangerous is the organized fascist movement like Front National of Jean Marie Le Pen, because they organize their movement on true fear of people. All people who don't believe in government or opposition parties and who have problems (work, housing, violence, relationship) are ready to follow all kinds of opportunist language. People want to change the situation. And actually, on left, nothing. Just a communist party following Moscow with difficulty between stalinism, gorbachevism, nationalism, etc. And "socialist" government with many swindle affairs (financial, political, etc... The last affair is a gun traffic by policemen between Beruit, Lebanon and France. 12 French policemen in jail, guns for serioug gangs, etc.).

It's dangerous because when you have nothing to believe, you can chose stupid ways. And Front National is particularly a stupid and dangerous way. To fight it, we must separate real fascist leaders from manipulated people, politicians manipulation from real problems.

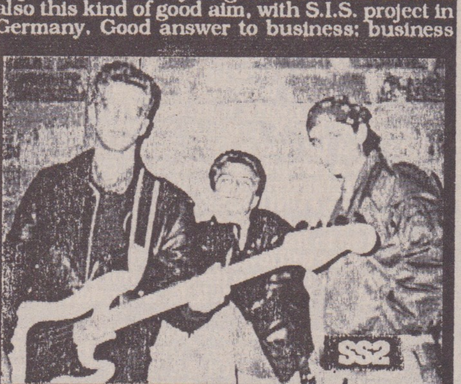
Well, well, in the indie scene there are many fights also. In the press, the adventure of Sub Rock is finished. It was a monthly printed at 30,000 copies and who tried to conjure professional making and indie spirit. Four issues and problems arrive: stupid yuppie editor in chief Karim Khaznadar wanted a more commercial slant and used fascist methods to govern. In May, he ejected indie journalists, redaction follows and Sub Rock might stop, without journalists! This stupid yuppie wants to create a commercial magazine in October on fashion clothes. On their side, journalists of Sub Rock have created their rock magazine called New Wave, like the old fanzine created in France in June 1980. For the 10th anniversary of New Wave, the fanzine comes back, different because of the new people, new situation, new tendencies, but only the same basis: indie and alternative rock culture. To promote your activities, write to New Wave/ B.P. N°6/ 75462 Paris Cedex 10. 40 pages, 10,000 copies monthly.

Many other good fanzines exist: Rock Hardi in Clermont Ferrand (Rock Hardi/ B.P. 94/ 63404 Chamalieres Cedex), Wake Up, Eruptive Hardcore in Dijon), M-Extaz (suburb of Paris), On a Faim (Rouen), Phantasm (Lyon), Kontagion and others.

New indie shops: Le Silence de la Rue/ 8 rue de la Fontaine du but/ 75018 Paris. It's also a label (with bands like LES PARALLELES DE MONTSEGUR: punk, one LP and one single; LES BRIGADES DU SEXE: funpunk, one LP; Underground Vol. 2 tape: French hardcore punk sampler; MASKED RAIDERS LP: and 7": British metal with Peter from Peter and the Test Tube Babies; les HEROICS LP and 7": French punk with female singer Nora; etc... Without forgetting LES INVENDABLES created by ancient GARÇONS BOUCHERS guitarist BLANK, three 7".) Le Silence de la Rue is also a distributor.

News from labels: Alternative Noise - for September, a single of Mental Disturbance, hardcore from Belgium; a 12" of SOURIRE KABYLE, French political band, punk, reggae from Lyon. Jungle Hop - they work now with major company Musicdisc. Hope that they don't lost their soul. They created a label called Virulence. Projects: DEATH POWER 7" and LP, French metal band; LETHAL AGGRESSION 7"; PIRANHAS LP, French Ramones style. Last record: PIRANHAS 7". Auto Dafe Records - 1st LP od COSMIC WURST, fun hardcore. Soon a sampler called Four Elements, which we've been awaiting for one year.

Onkra Records - 1st LP of SS20 "le meilleur des mondes" hardcore punk from Toulouse. Panx Records - they continue to release sampler singles, already 5 singles. It's a politic like SubPop to promote bands by singles. X-Mist has decided also this kind of good aim, with S.I.S. project in Germany. Good answer to business: business wants to kill indie scene by killing vinyl in general, singles in particular. Supporting singles is supporting new bands. No scene without new bands.


SS2

New Wave Records - after 1984 The Fourth LP/7" (24 bands from international hardcore thrash scene) and Agent 86 Vietnam Generation 7" (Washington DC), their projects are: CONVICTED 7", thrashcore from Marseille; 10 songs between Negazione and Larm; Opposition Party Brain Fucked 7", first vinyl hardcord from Singapore; Shocklore 7", hardcore from California created by ancient drummer of Malicious Grind; No Fraud 12", famous American hardcore band, you know I'm sure; PENETRATOR 12", the great new revelation from hardcore/metal scene in France, a "Holy Mose" style with female singer Caroline. For the future: second LP of Agent 86, split LP of Mexican hardcore Solucion Mortal and Turbulencia Kaotica, 1984 THE GORE GORE GIRLS LP (hey, girls, we wait for you!).

Putrefaction Records - split single VNA/ AGATHOCLES, two powerful thrash noise bands from France and Belgium; single of Order From Chaos, real chaotic thrash music from USA. Thrash Records - some singles of Revenants (USA), Exit 13 (USA), CARBONIZED, BRAIN

GOING NOWHERE SLOW

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FLEXX 7"

A new German band presents their 1st 2 songs on vinyl. It is a mix of HC and Hardrock and if you like all that SUB-POP stuff, then this is a must for you! Also on col.wax....US-$ 5 ppd.

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Who´s working like a dog here? From left to right: Your´s faithfully,+ Barney + Gary (Problem Children) and Bruce + Juan of the Detonators. Aalborg Denmark, April 27th 1989 (shit van!)

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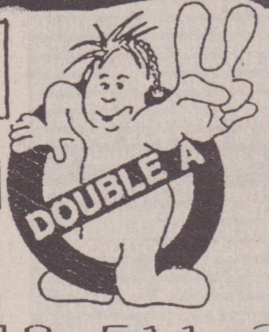

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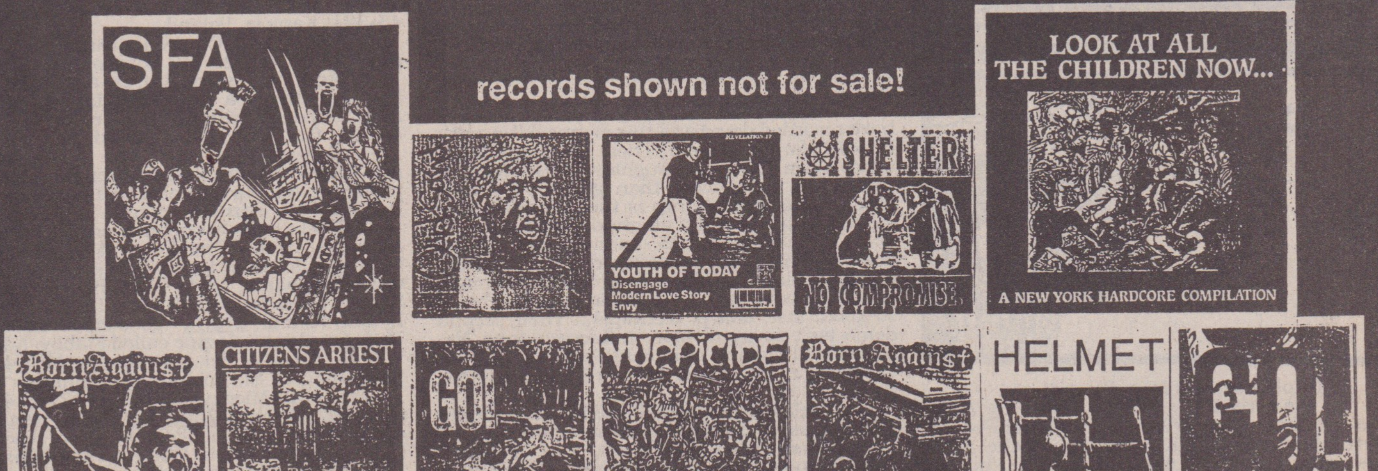
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Scene reports

Penetrator

IMPLOSION and RADIATION SICKNESS. Soon two new singles, always in the thrash vein. Rad Card Records - NOMED Live 7", French thrashmetal.

We have many new labels actually, soon in Paris (single of Italian straight-edge band for December). For example, The Crab Song in Paris. First single: False Face, British straight-edge band. Soon, The Cause, American straight-edge and Rise Above, the second single of this straight-edge band from Belgium. Straight-edge seems to develop a kind of answer to metal invasion. But take care not to create a new fashion attitude because sometimes straight-edge seems too nationalist, clean and "good boy ideology." Sometimes I prefer a more marginal attitude and more aggressive attitude against the system. Remember Dead Kennedys, MC5, Jefferson Airplane, Black Flag, etc. And try to see if your straight-edge attitude is really a positive attitude or a positive thinking....

Some new bands here: FILTHY CHARITY, grindcore in Arles; GUTS hardcore, split 7" in project with Filthy Charity; les MARGUERITTES, SubPop style project of single; BIGOUDEN SISTERS, powerful hardcore; ANGEL POWDER, metal; PROTON BURST, 5-song tape, (Reni Vaucner/ 7 allee de la grande promenade/ 78170 La Celle Saint Cloud); ANCALAGON, metal; ASPIDISTRA, hardcore (LP in the autumn); HOAX (created by old singer of Trotskids), an LP soon on Musidisc; 8 FORCES (old ONCLE SLAM); NOISE AND DECKER, thrashcore from Le Havre. And each day new bands on thrash and metal scenes. All the "hardrock" kids follow the thrash-metal scene now. Don't forget that the main tendency in France has always been the hardrock music. It's a tradition. So it's interesting that this hardrock mentality moves in thrash-metal tendency. It's not *the* solution, but it's better. Well, we also have some good hardrock bands like HANKY PANKY (one LP), VULCAIN (music more thrash because they have taken a young guitarist).

Ok. If you want some records, fanzines, addresses, or information, write me — I can help you. We are often overflowed by problems and work. Don't be afraid; we *always* find the solution, it's only a question of patience. And don't hesitate to write us if there is a problem somewhere.

One address: A.P.M.C./ B.P. N°6/ 75462 Paris Cedex 10. And welcome in Europe to destroy the other walls that are the sectarism, the stupidity, the business and the individualism.

Hello! Greetings from Poland!

I have read the Polish report by Arek Marczyriski in MRR #77. And I must write some more information about our musical scene. Arek has written only about popular bands, but in Poland there are other groups, also.

For the beginning, my band, HACESJA - we play music like Infest and Satanic Malfunctions in one pail. We play from January '80 and we have recorded some rehearsals. If anybody is interested, write me!

SEPARATOR - they recorded a demo tape called "Another Messiah" with one Napalm Death cover. Typical grindcore, not bad. One of their new plans is to record the new stuff like Septic Death with Agathocles. You can write to: Mariusz Wojcik/ ul.Matejki 12c/45/ 72-600 Swinoujscie, Poland.

MORTUARY - they have the tape called "Poplin" and this stuff is like English grindcore style. FRONT TERROR - very good grindcore group. If you want I can record for any people their first and second demo and live but I think would be better if you'll write to very good friend from F.T.: Stawek Cywoniuk/ ul.Palacowa 4/ 42/ 15-064 Biakystok, Poland. Unfortunately F.T. are broken up but 2 friends (Doruiu and Stowek) decided to form new band called NECROSIS. This music is like Carcass, Morbid Angel, Pungent Stench, etc.

Faster than Napalm Death, STIGMATIZER - is from the same town like F.T. and they are all good friends. Their music is really influenced by English grindcore groups. SCHISMOPATIC - have you heard second side of first LP Scum by Napalm Death? This is same music like demo by SCHISMOPATIC "Kharkharamaphatic Regurgitator." Great music, good sound and good recording. The address is Robert Gula/ PO Box 2/ 44-119 Gliwice, Poland.

Gangrenia

Another band is ABHORRENCE - from industrial town, Took. If you like Sound Pollution with Sore Throat, ABHORRENCE should be one of your fave bands. You can write: Wojtek Krawczyk/ ul. Wici 68/22/ 31-157 Kodz, Poland.

STRAWBERRY - really great music. They have recorded demo and this is music I've never heard before in Poland. There are many influences from Cryptic Slaughter. This music is rather fast thrashcore than grind. Very good lyrics. Other good things is that the vocalist is singing otherwise that all grindcore groups.

HIDEOUS CHAOS - in my opinion this is the best Polish grindcore band. They are from Eastern Poland. HC have recorded first demo in '88 and this is the best demo in Poland. This is so good, fast, sharp, technical... Their second demo isn't so good, more influences from Napalm Death, typical grindcore. Address: Dariusz Chlebowicz/ ul.E.Plater 6/48/ 16-010 Wasilkow, Poland.

The last band is NUCLEAR DEATH - they're from Silesia and they play grind-death core.

I'm sure you are thinking that in Poland there are only grindcore noise bands. No! You're wrong, although Poland is the land of grindcore, maybe... (especially lately). Some other bands are: APATIA - from my town. They play on ashes of H.C.P. They are playing crossover of NoMeansNo, Raw Power and maybe straight edge power, although they are not straight-edgers. SECOND SIDE - I don't know why I'm writing of them... maybe because Audrej is my friend. S.S. play deathmetal, rather not so interesting. If you want write to: Andrzey Branski/ ul. Piastouska 13 B/33/ 15-20+ Bialystok, Poland.

Hacesja

Ulica

Apatia

NEUROLEPROSY - first band in Poland who play music like Doom and Discharge with some Discharge covers.

A.P.S.F. - not bad, '77 style punk with some hardcore parts. Good. Write to: Andrzey Makara/ ul.Rackawicka M/47/ 21-040 Swidnik, Poland.

GANGRENA - HC punk from Silesia. The address is: Bogdan Janota/ ul.Batalionow 17/ 43-331, Kaniow, Poland.

S.K.T.C. - HC in American style. ULICA - punk with trumpet, but not too interesting.

And now some words about fanzines. Dudek - this is a zine made by my girlfriend Anke. Good. Address: Anke Lubinska/ os. Czecha 14/10/ 61-280 Poznan, Poland.

Greencore - This is zine by friends from APATIA band. Info about HC scenes and planet's problems. Address: Tomasz Matykiak/ os.Kraju Rad 35/158/ Poznan, Poland.

Other zines: Stoneczko - address: Grzegorz Zadura/ ul.nroblewskiego 17/76/ 24-100 Pulawy, Poland; Burzyciel - (address like Gangrena band); Uoda - (old name: Ice Age) - Seweryn Fleisher/ ul.Sokota 12 A/4/ 41-302 Bytom, Poland; C.O.R. - good zine from Silesia. This guy also made zine called Flabby. Address: Wojtek Kuspik/ ul. Chrobrego 12/ 41-106 Siemianouice Sl, Poland; V Kolumna - Darek Tkaczyk/ ul. Miedzyblokdwa 14A/10/ 41-706 Ruda SL 6, Poland; Zakazany Owoc - best Polish comix zine. If you read Polish you can read really funny and great comix. Write to: Piote Palusinski/ M.Reja 36/1/ 20-458 Lublin, Poland.

If you haven't money write to my friends in USA - for more info about Poland write to Jim Teste/ 151 First Ave/ Box A/ NY, NY 10003 USA.

For more Polish HC/punk music write to:

Dave/ PO Box 2143/ Stow, OH 44224 USA.

If you have money... write to Poland to me for more info and stuff to trade. My address is Adam Szulc/ os.Lecha 20/6/ 61-293 Poznan, Poland. Write soon and bye!

Hello all you MRR readers out there. Boonz of "Death For Profit" productions here to tell you some things about our underground scene and culture. I'll mention the most active bands, fanzines, collectives, gigs and alternative/indie distribution labels...

As in any other countries in this sad world, government, political parties, police, army really sucks... so a big "Fuck" to 'em from us. Let's talk about our big Mexican scene.

Hardcore, punk and thrash ideologies have now strong roots at any of the states of Mexican Republic... yeah! The punk radicalist disease is present in every place in this big and sad country. Our movement has been relatively limited due to several reasons such as the state repression/ police brutality and fucked up government. It is still very difficult to release a record. Nowadays, some bands put out self-produced records. The existence of support from some organization for it is totally "zero," so the bands work hard, all of 'em together, to put out demos and vinyl at the moment there isn't any alternative indie record label in our country. And it's so difficult to put vinyl out, because our low economy and scarcity, crisis and upcoming problems because of the big grade of corruption on government/army/police and all of society. Life is hard in our country because wage payment is the lowest of all history but real punk idealist people still fight and work hard as hell to put they're message across.

At Ensenada Baja, CA - Mexico (a small town in the North where "Death For Profit" is based), the scene is growing every single day with gigs at very underground places. First band called SENTENCIA now have a studio demo available from "Death For Profit", this band plays fast punk/thrash. Other bands active at this town are: PARALISIS NUCLEAR, SEPULCRO SOCIAL, SACRIFICIO. "Death For Profit" will start to organize big gigs with bands from Tijuana, Mexicali, Hermosillo and U.S.A. at Ensenada very soon to support local bands. The most active fanzine here are Mundo Muladar c/o Juanillo Nunez/ Av St Quintero #222/ Col. Maestros, Ensenada, BCN, Mexico... and our own Coup D'Etat. It covers local, national and worldwide underground scenes with lots of reports and interviews mainly from active/honest bands whose really support and practice what they preach. Issue #2 appears with SOLUCION MORTAL, TURBULENCIA KAOTICA, ANARKOTICS, X-CRETA, MANIACS, DEVIATED INSTINCT, Heresy, Napalm Death, B.A.P., VOMITO and a lot of scene reports and info on A.L.F. and Greenpeace and lots of record/tape reviews. It appears in two languages at the same time (English/Spanish). Please all you people out there, stop ordering issue #1, because it is now totally sold out!

Now let's talk about Tijuana, Baja, Mexico. This big city in the north of our country was the first town in Mexico where punk existed I think 12 or 13 years ago and is the hometown of the best and most powerful band in our country SOLUCION MORTAL. This band is the main influence of all Mexican HC, thrash and punk bands. They are the most experienced band, because they used to play with big bands like DK's, Black Flag, English Dogs, Raw Power, B.G.K., Testament, Annihilator and many more. Most of the HC/thrash gigs at this fast living town are organized by the lead singer of the Mexican response to D.R.I. suckers and the band's name is TURBULENCIA KAOTICA. Their music is fast and very melodic and rhythmic. We used to have gigs at a skatepark in Tijuana or at nightshow theatre Iguanas where we saw bands like Ramones, Nuclear Assault, D.R.I., Bad Brains, M.D.C., Exodus, Bad Religion, Kreator, Coroner and lots more. Other good punk/HC bands exist here at this fast-living town like SPECIMEN, ARMAGGEDON, BLACK MARKET. Demos from these bands are available from "Death For Profit". Here in Tijuana exist some publications: the most active zine is Aiznetzicer which covers local/national and international scenes, available from "D.F.P."

Mexicali: it's a hot city on the border with the U.S. like Tijuana. In this strange land the scene is small but very active with bands like REACCION CADENA, DESGARRE SOCIAL, AUTO DESTRUCCION and other new bands. Some publications exist like Nuestra Realidad and Asco Social. If you're interested in getting their demos and fanzines contact "Death For Profit".

Sonora is a big state in the middle of the Mexican desert. Here the people are nice and active. The scene is big at this place with lots of bands like DEMOCRACIA REAL, PUTREFACCION JUVENIL, SOCIEDAD DESCRIMINADA, LOS 3 COCHINITOSY EL SYSTEMA FEROS, ESTUPIDES CRONICA, RYP, ATAKE SOCIAL, S.D.M., ABORTO ZOOCIAL, MENTES IBMECILES and lots more radical punk/HC/thrash bands. In this place punks are very united and organized, they have a collective too. Publications exist, most of 'em very punk rock, you know what I mean, they don't give a damn about if it looks beautiful. They only care about the information in it. Most active fanzines are D'etnem c/o Body Wong/ Pedro Negrete #1338 Sur/ Col. Sochiloa, CP:85150, Ciudad Obregon/ Sonora, Mexico. Sin Pais c/o Mario Vega Valdez/ Luis Monzon #310/ Col. Xochiloa, CP:85150/ Ciudad Obregon, Sonora. Ruido De Rabia c/o Lalo C. Gafias/ Calle 11/ Ave. 12-13 no62/ CP:85400, Guaymas, Sonora. P.Y.A./ P.C.F. c/o Chary Garcia V./ Caborca 524/ Yaqui y Mayo, CP:85110/ Ciudad Obregon, Sonora. There are lots more zines around this place, you can write those and ask 'em about complete details on the scene and new issues. Always, you can write to "D.F.P." for all these band demos and fanzines too.

Now, I'll tell you about Guadalajara which is a big city called "The Pearl of the West". Here exists one of the raddest bands called SEDICION. The band has an LP out called Extintos. If you will like to get a copy write to us at "D.F.P.". Another active band more on the speed/thrash/ metallic way is DRAKSSEN which have a good demo available from "D.F.P.". If you like to contact Carlos A Mendina/ Salado Alvarez #371/ Col. Hidalgo Sp/ Tiaquepaque, Jal, Mexico.

NEUROSIS, one of the most active bands in this big city, at the moment have 2 demos and are trying to release vinyl very soon. Write to: Juan C Suarez/ Jaime Nuno #906/ Sector Hidalgo, Guadalajara/ Jal, Mexico. Other bands exist here but most of them play in a metallic way.

The active HC/thrash/speed mag is Morbid c/o Julio C. Escobedo/ Apdo 1-654/ CP: 44100 Guadalajara/ Jal, Mexico. Another active zine is Cheerz, put out by Laura Morales. Write her at Niños Heroes Sur 355/ CP: 45500, Tiaquepaque, Jal, Mexico.

San Luis Potosi is another state of the Mexican Republic where the punk/HC/speedcore disease is present, with bands like DISTURBIO CLANDESTINO, SUICIDIO MASIVO, NEUROTIC PUNK, ARSENAL DEATH, WAR CROW, ARMAGEDON. Here you can find publications like Arghhhh!, Intense Mutilation, Ruido Sin Pieded, Revolucion Latente and others. For more info on this scene you can write The Misfit Kid c/o Jose de Jesus Salazar/ Hde 2, Calle 4ta y Priv. Magnolia/ Col. Bellavista, CD Valles SLP/ CP: 79090, Mexico.

For info on Monterrey, Nuevo Leon scene, bands, and zines, write to Mexicore c/o Miguel Angel Valladares/ Apdo Postal 1879/ CP: 64000, Monterrey/ NL, Mexico.

For info on Leon, Gto, scene, bands, and zines, write to Hellrazer c/o Armando Gomez/ Apdo Postal 1578/ Leon, Gto, Mexico.

Now let me tell you about the small scene of Coahuila. Here, the scene and underground subculture is totally new with bands like ALERGIA, who have a demo called Ratas De Ciudad. If you'd like to get this demo, you can buy it from "D.F.P." or write to them at: Rogelio Reyes Sanchez/ 1 de Mayo N°100/ Col. Unidad Hab. Fidel Velazquez/ Ciudad Ramos Arizpe, Coahuila, CP: 25900, Mexico. Other bands in this area are AR KANHELL, who play metallic HC and have a demo from D.F.P. Other bands include PROPHECY, SEPULCRO, HELL-SOCIETY and ANARCHY ATTACK. For more info, write to: Mutilator/ Oscar de la Peña/ Av Pilares 295/ Fracc. Santiago/ Coahuila CP 25240, Mexico.

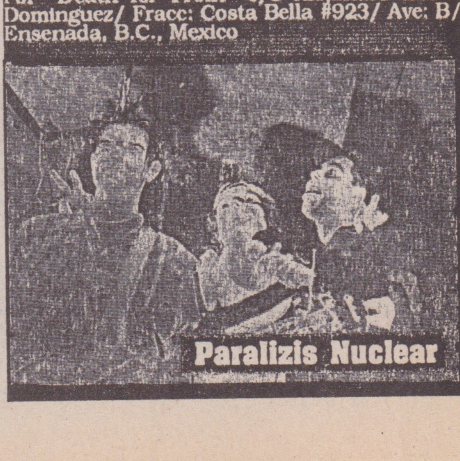
Well how about the scene at Puebla, Mexico? In this weird town you can see bangers/ thrashers/punkers and skaters too... About bands, most of 'em play fast metal and of course some HC/thrash too... Bands are: MORGUE, AGUELARRE, METRALLER. There's a skin collective in this town and fanzines such as Lobo Feroz, Rockin V.A.P., and La Esquina. If you need to know more about this weird place, write to Bernabe Glez. T./Priv. Brazil 2252-101/Fracc: Las Hadas. Puebla, Puebla, Mexico CP72070.

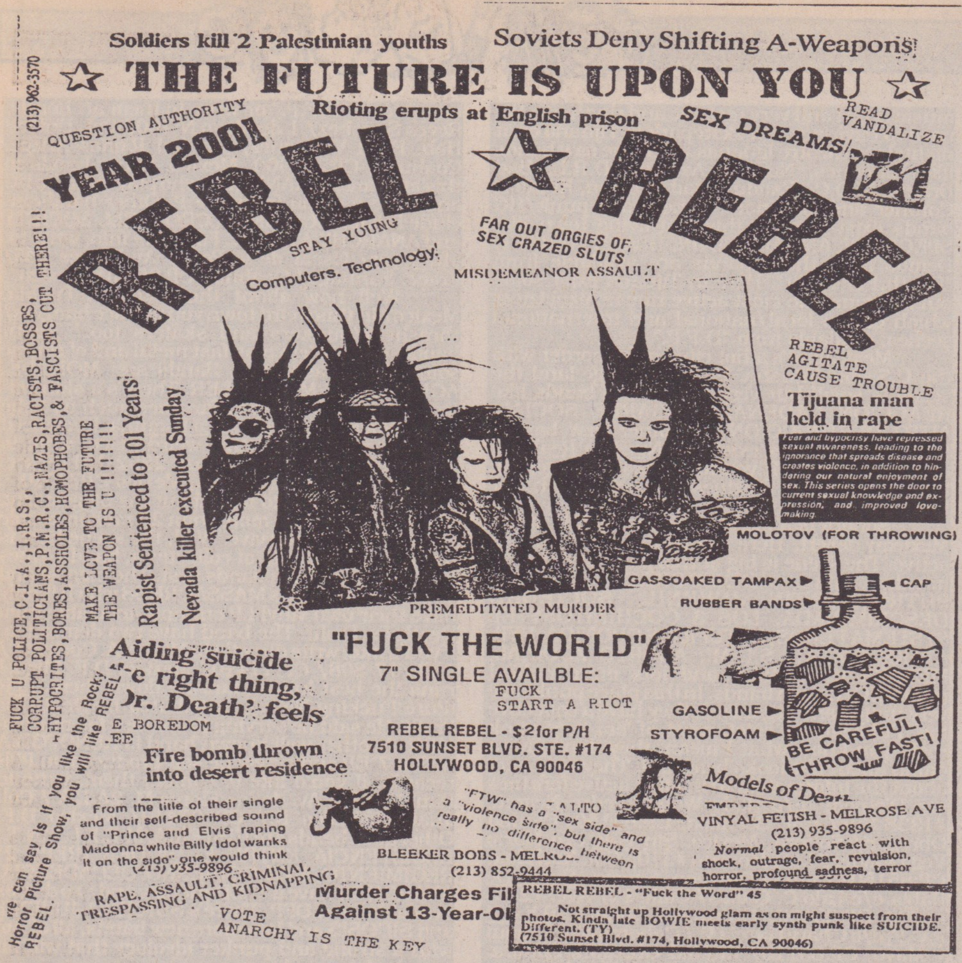
Now is time to talk about the biggest city, Mexico City, where more than 20 million people live and fight to survive. Well, the scene here is big as hell, with lots of collectives, bands, zines etc. We'll start with bands first. The biggest and best-known band is MASSACRE 68 which finally have their own vinyl LP out now, available from Death for Profit. The band have two demos too. If you'd like, write directly to Miguel A. Cortez O./ Apdo 17-808/ CP 11410/ Mexico, D.F. Miguel runs the best known fanzine down there, PPR (Pure Fucking Noise), distributed by Death for Profit. He said he's trying to create a fanzine like MRR. Another well known band is XENOFOBIA with a 7"EP and a new LP self-produced on PPR records. If you'd like to contact them, write to Raul Varela/ Av. de las Flores M. 2A L.A./ Col. Juan Gonzales R./ CP 07410/ Mexico D.F. Other good bands are HISTERIA, M.E.L.I., T.N.T., RESISTENCIA ENTRE EL PODER (REP), 2° REGIMIENTO, ANTI-GOBIERNO, DECADENCIA. ANARCHOS have a 7" EP out now and two demos available from DFP. There's SUICIDIO JUVENIL and SICOSIS and lots more new bands, all of 'em with a strong and punker ideology that will hit everybody's mind very soon.

Now let me tell you about underground publications. The most active, like I said before, is PPR. Otehr good zines are Armageddon, Nuestra Generacion, Escoria, Caramelo, Cryptas, Peste, Brigada Subversiva, Motin, Brain Dead. And the rudest anarchist/pacifist magazine is Inquietudes, published by the anarchist group Tierra y Libertad. If you'd like to get this great magazine, write Tierra y Libertad/ apart. M-10596/ Mexico 1, D.F. If anybody would like to know more details about the Mexico City scene, the right person to write is Jesus Jimenez Martinez c/o Atoxxxico or P.P.R. fanzine.

There's a lot of other states besides this Mexican republic where the punk underground disease is present, and I will try to write about these places in my next scene report. I also run an alternative/indie distribution network (records, tapes, zines etc.) with lots of new rare Mexican and foreign stuff. If you need help distributing your art in Mexico, feel free to send examples of your art and wholesale prices. I also run a fanzine dedicated to supporting honest bands, labels, zines, anarchist groups, animal supporters, ecology groups, etc., so feel free to send photos and material for use in our zine, Coup d'Etat.

Final comment: if you write to us for info, please do not forget to enclose help for postage. For "Death for Profit" c/o Alejandro Boonz Dominguez/ Fracc: Costa Bella #923/ Ave: B/ Ensenada, B.C., Mexico





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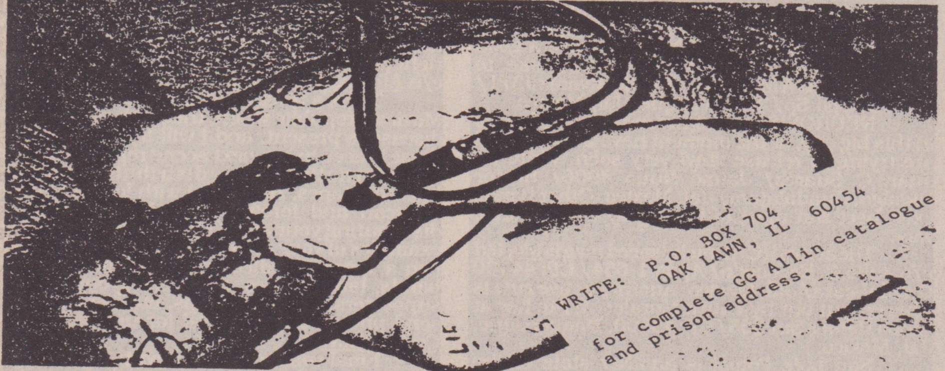
GG ALLIN



WRITE: P.O. BOX 704
OAK LAWN, IL 60454

for complete GG Allin catalogue
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ANTI-SOCIAL PERSONALITY DISORDER
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The 1989 tour that broke all the laws + left a trail of bloody devastation + destruction in it's wake. The tour that had the United States Secret Service tracking GG Allin down + eventually putting him i prison where he lives today. Was it a tour, or was it GG's own persona war? No food, little sleep, putting up with drunkenness + watching him convince anyone around to stick a needle in their arm with him. Unpredictable would be an understatement. If he was ready, then you better have been or he was gone. Many nights he hit the stage without u Getting us thrown out before we even had a chance to play. Why? Becaus he was ready. If he was in a bad mood you did not want to be in the audience. But you always had to follow him, he would not follow you. I you asked him what he was going to do, he would say "you do your thing i'll do mine." But if you never had the gut's to see GG live, buy this and imagine it. Your ears will blister to the bloodshed + broken bones his reality. He has crossed every line. I could only imagine myself tha living the life of GG Allin must be like walking through a constant fir Playing and traveling with GG can take 10 years off your life for ever one, and 20 if your him. I swear he never stopped bleeding. I can't sa the tour was enjoyable, because it was a living hell. When GG get's ou of prison he faces a charge of endangering the life of his audience in another state. Get the record, it's alot safer.

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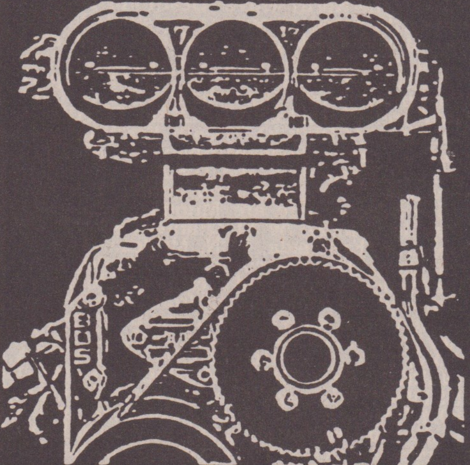

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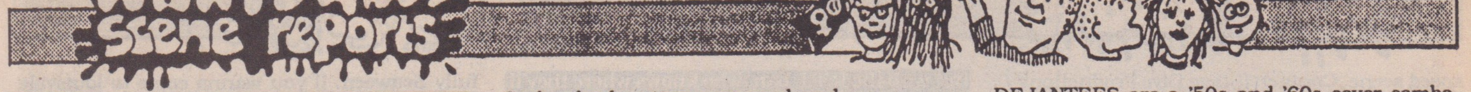


Hi ! This scene report was about to be sent when I read Dave McIntyre's one (MRR June 1990). I hope he's still in Montreal and reading this to know more about Quebec's French-speaking scene. First, a bit of history for those of you who might be puzzled by the fact that the stuff I'll be talking about is all in French: close to 80% of Quebec's population are descendants of the French settlers who colonised the territory in the XVIIth century. The English-speaking Quebecois count for about 12% and First Nations 2%. Ethnic communities count for about 5%. Now, that makes 99%. The remaining 1% must have been out of their minds when the Census people knocked at the door! Anyways, on this report:

These days, the scene is quite active. The compilation Laches Lousses Vol. 1 LP on Cargo Records (747 A Guy St./ Montreal, PQ H3C 1T6) is finally out, exposing 17 bands and the great diversity that is the trade mark of the scene. It is dedicated to the memory of Kim Shadow, the late leader of the psycho-garage band THE MONGOLS whose song "Bebe Cadavre" is a blasting opener. Most interesting thing about this comp: the lyrics are printed on the sleeve! Most disapointing: (the design put aside), no bands' addresses! Nevertheless, it gives an opportunity to talk about some of the bands appearing on the record:

From Quebec City: CAMEL CLUTCH - N.Y. Dolls/Stooges/Stones impersonators, they are one of the strongest bands in Quebec at the present time. They released a 7" last year (which was too weak for my taste) and a live tape on Ondes de choc which gives the full magnitude of their force. They toured France this summer (the French though they sounded too American!) and will be recording an album later this year. (Productions Camel Clutch/ 361, 5e rue App. # B/ Quebec City, PQ, G1L 2R8). LES BIBERONS BATIS, a one-man-dub/experimental band produced two cassettes Attaboy! On Agonise and Attaboy! On meurt, (which are now collector items !) consisting mostly of collage of monologues and strange considerations on music. Absolutely weird! The best way to contact the band is via the Vinyl record store (Les Importations Vinyl/ 664 St-Jean St./ Quebec City, PQ, G1R 1P8).

GLOP! GLOP! (from Varennes): garage/ psychedelia. They are new to me. Apparently, they wrote a rock opera (reminds me of another band, I don't know who...) and are planning a single later this fall. Very entertaining on stage! REX: all but one of the original members of this punk/fun band were sacked lately, so there's not much point of saying anything except that they had a demo which they forgot to bring to their only gig I saw. Their song "Zorro" rates a big 10!.

LES TACHES describe their sound as alternative-kitch or hardcow. They have a 7" and an album out called Oups! and toured in France this summer. Whirlwind live shows !

AMNESIE: politico-punk a la CLASH. They released a cassette Rien de neuf and their first one is still available. They give strong stage performance. They also publish the monthly info-sheet S.F.M.R. which serves as a contact base for the independant scene both here and Europe. (a/s Linda or Claude/ 2675 Leclaire/ App. # 5/ Montreal, PQ, H1V 3A8).

VALIUM ET LES DEPRESSIFS' punk/ gothic/freak show is something to be seen although the band is presently on the drawing board, so to speak, rewriting their material. They have a tape: Chu malade (another collector). The singer, Valium, designed the much controversial comp sleeve (his somewhat zany sense of humor doesn't suit everyone) and the drummer Bowell is the man behind LUNATIK ASYLUM (5425 Bordeaux St./ Espace #223/ Montreal, PQ, H2H 2P2), a cassette recording studio where the Ondes de choc tapes are produced.

LES STUPS: Led Zep/Doors sound. They apparentely have a demo. They plan a farewell tour in 2045. Meanwhile, two of the band's members host an indie rock cummunity-radio show: Friandises.

LES 3/4 PUTAINS: I guess the best way to describe their sound is to imagine a show with Serge Gainsbourg fronting The Cure in the Vatican boysroom. They sing mostly about sexual frustation. They have two cassettes, the red demo (collector...) and Onde de Choc. Vol. 2 Contact: (7235, De Gaspe St./ Montreal, PQ, H2R 1Z5). IDEES NOIRES: Quebec's Husker Du with a '70s speed/folk touch have a live demo (collector) and are planning a 4-track EP this fall. Great music, good lyrics and a scorcher on stage. Contact: (509, Outremont St/ Outremont, PQ, H2V 3M4).

REKTUM are a speedcore band from Trois-Rivieres. I saw them at the comp lauching and was much impress by their style and humor. They seem to sing mostly about poutine and pate chinois (two of Quebec's national dish). They have a live demo, I think. Maybe Cargo or Tir Groupe Productions know more about them.

B.A.R.F. (BLAST ALL THE FUCKERS - speedcore), well, I don't like them at all, so why bother... They seem to be quite political, though.

Laches Lousses Vol. 2 is planned for 1991. New bands are emerging. HOROSCOPE 32 have a demo with very good hardcore on it, and are recording another one. (56, des Goelands/ Cap-Sante, PQ, GOA 1LO).

R.F.A. (for RETOUR VERS LE FUTUR ANTERIEUR) - college punk/speedfolk) are the new rage. DEDETRAKE is a Rap'n'Roll band whose shows are as mad as you can think, when they bother to gig. They are apparently recording material to be released soon. LES GRENOUILLES DEJANTEES are a '50s and '60s cover combo also giging from time to time. LES MALADES MARTEAUX are a new duo a la Berurier Noir (the beatbox included). They have a demo (in short supply...). BANLIEUE ROUGE (C.P. 241/ Station A/ Longueil, PQ, J4H 3X6) have a tape En attendant demain and played a benefit with LES KROSTONS (who have a new demo: Vive les petards) and AMNESIE which was well attended. All profits went to la LIGUE ANTI-FASCISTE MONDIALE (C.P. 538/ Station H/ Montreal, PQ, H3G 2L5) whose goal is to stop the growing influence of nazi-skins and right-wing organisations in Quebec. Hitler-lovers are out in force since a couple of months, harassing ethnic people, desecrating Jewish cemetaries and spreading hate-literature around. A branch of the KKK was here formed recently (Longitude 74). Those morons are picketing along with Chateauguay residents against the blockade of the Mercier bridge by the Mohawk Indians, who are asking for the recognition of their land claims. Some leaflets were intercepted by L.A.M. members.

Les Unknownes

Valium Et Les Depressifs

LES UNKNOWNES, a hardcore band with a touch of Sub Pop, issued a demo with their new singer. (C.P. 387/ Station De Lorimier/ Montreal, PQ, H2H 2N2). The first one is still available, just contact the band. SLUSH PUPPIE have a very good cassette (c/o Fred / C.P. 603/ PontRouge, PQ, GOA 2XO).

LES KROSTONS were planning an all-ages festival of independant French-speaking bands for mid-August. The hoped to get about 20 bands playing in a park or a very large hall. A third demo is on the way as well. Contact: (L'Oblique c/o LES KROSTONS/ 4333 Rivard St./ Montreal, PQ, H2J 2M7).

Speaking of L'Oblique, this record store is specialised in French (both local & imports) music and zines. A must, considering the low prices they ask and the dedication of the staff. MARIE ET SES 4 MARIS and NITROGLYCERINE both released an Ondes de choc tape. NITROGLYCERINE is a all-women experimental band and have previouly issued a tape. Contact them through LUNATIK AZYLUM (address above). Their off-shoot LES POIZ'ONS ROUGES gig once in a while. JUNGLE MANNERS, a French-speaking punk band, has a cassette. Contact: (13092, Ramzay/ Pierrefond, PQ, H8Z 3B5)

VENT DU MONT SHARR (anarcho-nihilist/punks) packed Les Foufounes Electriques (Montreal's biggest alternative club, holding about 500 people) for their 15th farewell gig (it looked like a good one though). Some members reformed for a one-off gig last June under the name LES TROIS ROUES DU SHARR...

WALLYGATORS, Quebec City's Dutronc/ Damned/Joe Dassin combo split up in July. A limited tape of the last gig will be available. (406, rue Latourelle/ Quebec, PQ, G1R 1E2). LES CHERES LOQUES HUMAINES, also from Quebec City spit up as well, the bassist moved to Montreal and is looking for musicians. We hear from time to time about LES MAUVAISE HERBES (legendary Q.C. band), but still no live signals from them... Generaly, Quebec City's bands sound more punk or rock'n'roll than Montreal's ones. Apparently, the public is a lot more wild there as well.

Fanzines are popping out from time to time. Rectangle (c/o Le Trait Indelebile/ 10, Ontario St. West/ Bureau 701 R/ Montreal, PQ, H2X 1Y5), covering the comix and local French scene is the steadiest to date, (undergoing Vol. 3) with issues every two months. They opened a new space, distributing French fanzines and records. Ramblin' Rose (C.P. 643/ Succ. C/ Montreal, PQ, H2L 4L5) is out monthly with its bilingual scene reports. A punk/ska/garage compilation cassette is planned for the September issue. We are still waiting for the first Comme un. boumerang (covering mostly the garage scene) in almost two years. It is supposed to be accompanied by a live BERURIER NOIR single. There's also Veto (3514 Lacombe/ Montreal, PQ, H3T 1M1), with a mixture of comments on the music scene. Pustule is another zine with a weird blend of comix, music, literature and freebies (a soda-cracker in the latest issue). Gindcore is a zine out from accross the St. Laurent River: hi-speed, thrash + graphic violence (mostly consisting of clippings). The first issue was in english, but they switched to French, because of poor sales! Contact: (372, St-Andre/ St-Etienne de Lauzon/ Quebec/ GOS 2LO). Stage Dive #2 is finally out. Interviews, reviews, etc. on the hardcore and speed scene. Contact: (Stage Dive Productions / PO Box 553 Verdun/ Verdun, PQ, H4G 3E4).

The last 'zine to date is Etat de choc (out every three months) with reviews, interviews on the French-speaking underground, social comments and a great lay-out: (c/o Dan/ C.P. 5545/ Station H/ Montreal, PQ, H2X 3M6).

That's it for now. La suite au prochain numero!

Dominique/ 5410 St-Dominique/ Montreal, PQ, H2T 1V4, Canada

Long Island scene report? What Long Island scene? Basically, there isn't one. There are no regular venues for alternative/hardcore/punk bands on Long Island, partially because you people don't support 'em.

CBGB's has reinstated hardcore matinees, a staple of their schedule for many years. But most of the Long Island bands are shut out because they can't draw like those NYC straight edgers.

So things on Long Island remain screwed up. There are only two venues with a history of hardcore/alternative music. The Right Track Inn in Freeport has had occasional matinees, as well as shows from bands like TOKEN ENTRY, LUDICHRIST, NORMAN BATES & THE SHOWERHEADS, and the CRUMBSUCKERS. But now they've initiated a ban on hardcore acts in favor of more Grateful Dead cover bands. This was the only small club for new bands to start out in. Their new policy leaves all the bands (which I'll get to later) with no place to play.

Bay Shore's Sundance is a large venue which books most of the major hard rock/heavy metal bands that come through New York. From time to time, one of the major national hardcore groups sneaks through. Their showcase nights are now one of the few places for a local band to play in front of an audience, usually with some total garbage synth pop and glam metal bands on the same bill. These are also always middle of the week shows. It's impossible to develop an audience from these types of bills.

Recently, a group of bands and fans have gotten together to attempt a coup at one of these clubs. By combining their weight maybe something can be done.

Support has been garnered at WUSB, SUNY at Stony Brook's college station. WUSB 90.1 is the only station that takes a chance with local and alternative music. There are several interesting shows including Turmoil with Steve Kreitzer (Wed 10:30 pm-12:30 am), Channel 69 with Chris Crowley (Tue 3 pm-6 pm), Hoedown from Hell with Ted Schreiber (Mon 3 pm-6 pm), and Canned Peaches with Arnie Pritchett (Wed 8:30 pm-10:30 pm). Tune in and support WUSB, because they support Long Island music. A program guide and more information can be acquired by calling (516)632-6901 or write WUSB 90.1FM/ Student Union Bldg./ SUNY-SB/ Stony Brook, NY 11794.

THE NIHILISTICS have just released their third album, Fuck the Human Race. They've apparently felt the heat of the conservative movement. The band was reportedly forced to remove the album from stores in Georgia and have since placed a "Feed" sticker over the other F word on their LP cover. They will be playing some shows in the NY area soon, maybe September. Reach them at Visionary Records/ 524 W. 23rd St./ Suite 4049/ New York, NY 10011.

SEA MONSTER is another Long Island band that has been around awhile. To date they have released one EP and one 7". Regulars at the Right Track Inn, as well as occasional gigs at places like Spize in Huntington and CB's made them one of the Islands most visible bands.

Often on bills with SEA MONSTER at R.T.I. were THE GHOULS and THE CHISLERS. But with the R.T.I. ban, who knows where they'll end up next. THE SPORTING BACHELORS have an album out entitled Love Letters to Joanna.

SIX AND VIOLENCE is a great, goofy hardcore type band that are apparently still kicking. They are scheduled to appear at Sundance with thrash metallers NUCLEAR ASSAULT. They've even got their old drummer back after a stint with LUDICHRIST. NO REDEEMING SOCIAL VALUE describe their music as "hardcore with a sense of humor." They can be reached at 89-87 218th St./ Queens Village, NY 11427. REALITY INVERSION had also been playing at Right Track. Maybe they'll pop up somewhere else.

SOUND BITE HOUSE have been getting a lot of support for their 3-song cassette. They have been regulars on WUSB's playlist as well as Boston's WNBR. If you live in Boston, call WNBR at (617) 253-8810 to request them. The tape is available free... that's right FREE!! Just get off your lazy ass and call their hotline at (516) 281-1606 and leave a message. They will be recording a new tape at the end of August, as well as appearing on Manhattan Cable. The program is called "Breaking the Barrier" and will be distributed nationally to colleges and universities.

Behemoth Records will make their second release a comp of Long Island bands including THE NIHILISTICS, THE SPORTING BACHELORS, SOUND BITE HOUSE and THE GHOULS. It will be part of a series entitled Feed Me Trash, I'm Hungry. It should be in stores all across the globe, so be sure to buy it. Their first release was a compilation of NJ bands including Big Nurse Behemoth Records/ PO Box 874/ Lindenhurst, NY 11757-0874.

Any of the above-mentioned bands can be reached care of Behemoth Records. Be sure to support any of these bands when they play because without people to show up, the club owners will continue to chase away punk/hardcore/alternative music. If you want to hear it, you have to get off your stupid, fat ass and support it. Any bands interested in shows, call (516) 281-1606.

I'd like to continue these little reports but I need some assistance from you readers from Long Island. Send me information, otherwise I'll have nothing interesting to say. Show up at shows, otherwise I'll have none to write about. Support Long Island bands, otherwise I'll have none to report on. Are you starting to get the picture? I hope so.

Joe Mazzeo/ 183 Richmond Ave./ Amityville, NY 11701

Good morning my name is zub friend of the infamous carpet fuzz. First of all let me tell you how our scene here in Louisville has grown. Kids are swarming to shows like the flys swarming over the dead dog thats been lying in my back yard for three years now. Anyway the weather has been great here and the grass looks bluer (sorry... greener). I'm finally out. Alive in a day. Lots of cool bands and a great new club. Read on... We'll start off at the bottom and work our way up...

C.D.Graffitti's (a club loved by kids, I think, hated by bands) tries to do shows every friday, mostly locals though except for Life Sentence,the Undead, Jawbox, Integrity, Face Value (Cleveland), Slap Of Reality and Delirium (Indy) a few to note. But as our world turns toward the light and as that club eats dirt a new club a real club the Zodiac club is now opened and running with shows galore. The first show featured F.U.C.T. from Nashville and BUSH-LEAGUE.The second show was yet a little larger featuring Judge, Integrity, Edgewise and locals ENDPOINT. Next the Undead and then the long awaited show, D.O.A., Negazione and UNDERMINE. Also Powermad and soon we'll see Urge Overkill, Caustic Solutions (Nashville) and hopefully Seaweed. If you wanna come to louisville (say Loo-ee-vull) or you're in a band and you wanna play here call the Zodiac, Dave at(502)454-3548. Louisville is now the happy father of many new bands, MRS. FRAZIER, who've just released their debut cassette tape, are in the process of getting a new drummer and should play again real soon. To get a copy of their tape or other info write to 1112 Highland Ave. Apt#1/ Lou., KY 40206.

Yes many new bands... Rumor is SLINT will be signing to Touch & Go and will be touring Europe(?). KINGHORSE is still waiting for the release of their long awaited Caroline Records debut, should be good look for it. OBLONG BOX took a break for a while and is playing again, I think. ENDPOINT has signed to Conversion Records and should be recording some vinyl real soon. There are still copies of their tape available from SLAMDECK/scramdown. BUSH-LEAGUE is recording a demo and maybe a live tape for some unknown reason and should be in this world real soon. If you want more info or other free stuff write to them. UNDERMINE has just recorded a 7" on SelfDestruct Records.And CRAIN should be recording a 7" to be produced by Mr. Seve Albini himself.

Every time a band plays here in Louisville there is so much energy and excitement. At a KINGHORSE show ambulances are called ahead of time. When at an ENDPOINT show everyone wants on stage either to sing along or to jump off, golly how frantic and none of them have hair. At a BUSH-LEAGUE show those who aren't beating the shit out of each other are watching their singer beat the shit out of himself-why? OBLONG BOX just causes the whole room to move as their music fills you and just gives you a twaang! MRS.FRAZIER's rockin' melodies with a grungy edge makes you dance brother, drunk, out of your mind, run, groovey. When UNDERMINE plays someone always gets in trouble... if these little misfits would keep their clothes on we'd all be better off, Yahoo!!!!!!!!

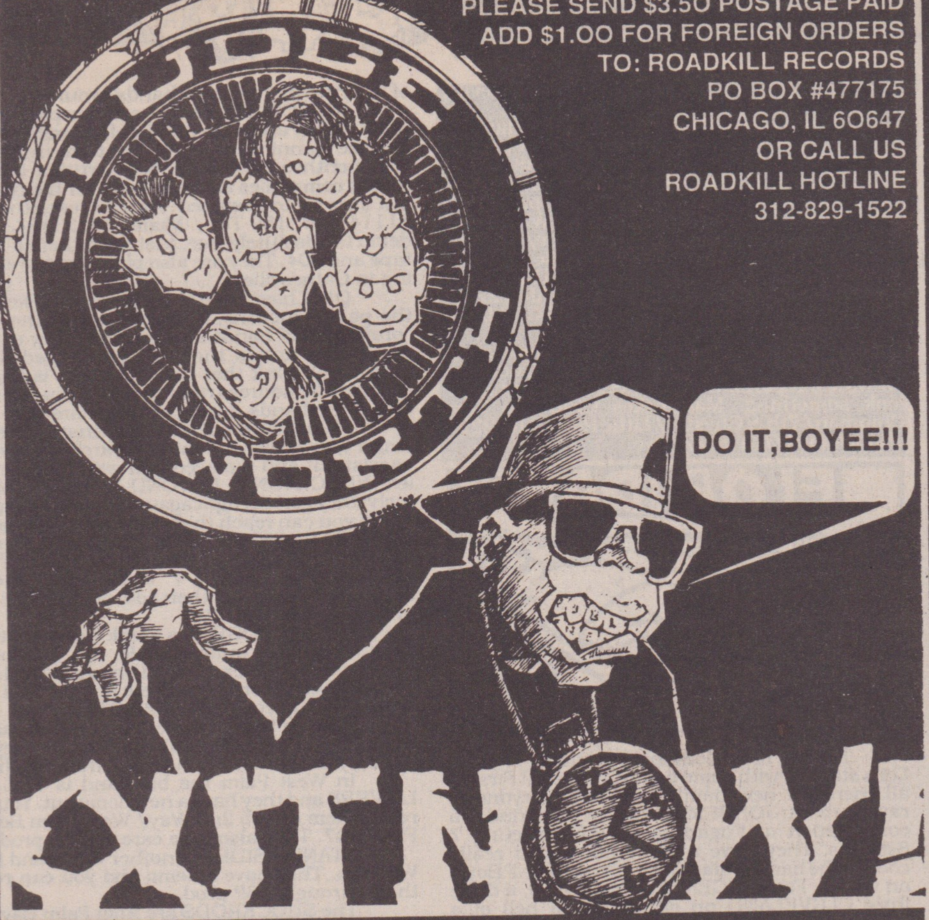
Other locals include... LETTUCE PRAY, CINDERBLOCK, CRINGE, LOVE JONES, BIG WHEEL, SISTER SHANNON, and KING GAND J Krew, five country western rappers from Kentucky (hmm). For their demo send $5 to 12108 Locust Lane Dr./ Ancorage, KY40223.

Addresses: MRS.FRAZIER/ 1112 Highland Ave. Apt.#1/ 40206. BUSH-LEAGUE/ 9409 Aylesbury Dr./ lou. KY 40242. Dave and Zodiac/ PO Box 4853/ lou., KY 40204 (502)454-3548. SLAMDECK/scramdown/ PO Box 43551/ lou., KY 40253. ENDPOINT tape-$6 to Sdk/scrdn; SUNSPRING demo $2 same... For other tapes just write.

WOO PIG SOOIE
ARKansas

It's been a long time since the last report from Fayetteville, AR, so here is an update. One new thing happening is Studio 225. It's the first all ages no alcohol club ever in Fayetteville. Wade, Brian and Dave of the FAITH HEALERS and local promoter Doug Mann remodeled an older building with their own time and money and the loan of some tools from some cool friends and wala... Studio 225. The club is split level with the club area sectioned apart from the living quarters. It has a washer/dryer, shower and sleeping space for the bands. Anyway, it's a great place to play if your band is coming near Arkansas. Some of the shows held recently at 225 include Fugazi, Volcano Suns, ALL, Big Drill Car, Piston Grind, Econochrist, Neurosis, FAITH HEALERS, Punkinhead, Bad Mutha Goose...

Band News: The FAITH HEALERS recently recorded four songs and will be releasing a 7" on Texas Fuzz Records. The FAITH HEALERS also put out a 4-song tape called The Age Of Light And Life, which is no longer available, and a 6-song 12" called Camera Psyche Soul Head, available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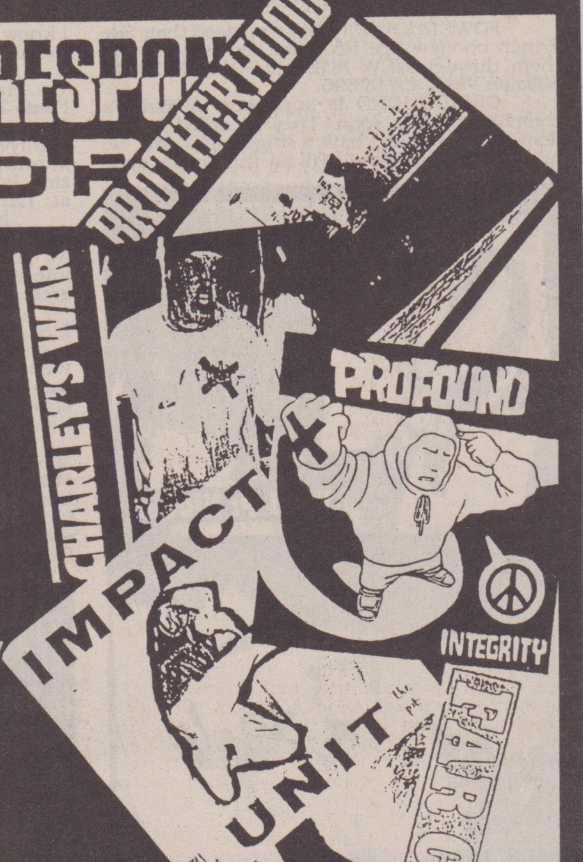
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Scene reports

Punkinhead

Faith Healers

on orange vinyl for $5 ppd. or black vinyl for $4 ppd. The FAITH HEALERS have been together since September '88 and have put on some of the most bizarre, exciting and high energy shows both here and across the country. Their live show and sound could be described as a ballpark cross between the Doors and the Butthole Surfers. Onward... PUNKINHEAD are a newer band doing really well. They're a really hot funk with Paul (former drummer in the FAITH HEALERS) on guitar and vocals and Eric, Chuck and James all formerely of OX. They play hard funk, not metal funk, but really driving hard funk. They also have a horn section they sometimes use live and on recordings. They have recorded and may be putting something out soon. Paul also runs Bad Plaid Recording and records a lot of the areas alternative music. More more more...

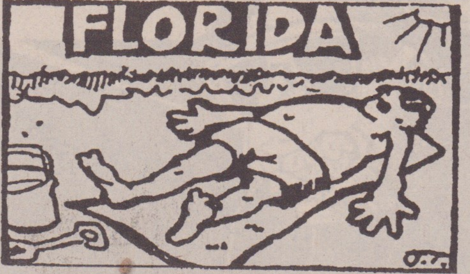
EMPTY ROOM are a young punk band that has been around for a good while. They released a tape entitled Flex Yer Neck which is really good. They have a catchy old punk-early hardcore sound and put on a really energetic live show. DEAR WORLD are a 3-piece ethnic/folk band that uses unusual instrumentation like banjos, pump organs, strange percussion etc... I saw them live once and thought they were excellent. There is also a new band forming right now which is made up of past members of three different Fayetteville bands. More on them later. All the bands above as well as some solo artist and now defunct bands will be featured on an upcoming Fayetteville compilation entitled For Lack Of A Better World to be released hopefully in late August or September.

As for doing shows in Fayetteville, 225 is the only place for aggressive original music. Doug Mann has been booking shows in various venues for over three years, so contact him for shows at 225.

Other News: As far as around the state, in Little Rock we know of TRUSTY who has a 7" and have played in Fayetteville a few times and are really good. HATEFUL DAY also have a 7" and have played in Fayetteville. STEP BY STEP have a really good tape available, and also the NUMBSKULZ have a tape out. File 13 is a small record co. that is working with all these Little Rock bands. Mandrakes is a club in Little Rock that does alternative shows. Contact Tom Chipman. In Ft. Smith there are a lot of music lovers but they normally migrate to Fayetteville or Little Rock for shows.

Addresses: FAITH HEALERS/ Studio 225. Texas Fuzz Records/ PO Box 509/ Fayetteville, AR 72702-0509 phone # (501)521-3638. DEAR WORLD/ Rt. 6 Box 414/ Larue, AR 72756. PUNKINHEAD/ 1305 San Miguel/ Springdale, AR 72764. EMPTY ROOM/ 902 W. Berry/ Fayetteville, AR 72701. The Half zine/ PO Box 582/ Fayetteville, AR 72702-0582. File 13, STEP BY STEP, NUMBSKULZ, HATEFUL DAY, Plaid zine/ PO Box 24203/ Little Rock, AR 72221. TRUSTY, Soma Records/ 8 Wingfield Cr./ Little Rock, AR 72221.

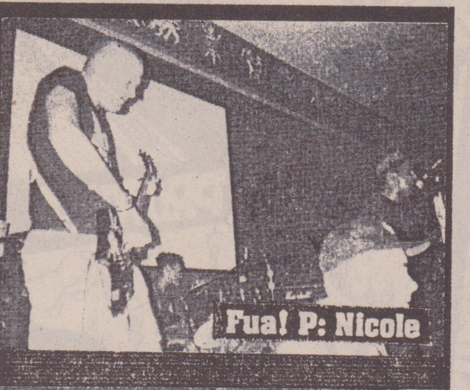
Well if I overlooked something, I apologize. Please send any info or photos to the 225 address for future reports. See ya later. Well I did overlook something. Mandrakes Club c/o Tom Chipman/ 7th & Chester/ Little Rock, AR 72221 phone# (501)374-7122. Bye.

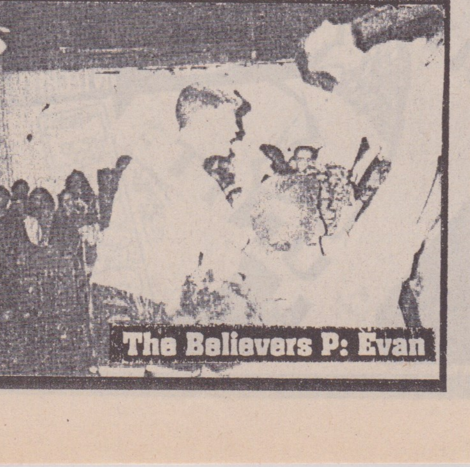


Howdy, From down here in Miami, Florida! Let's start off with some bands and stuff! First of all there's a new band here that everyone is raving about: JOBBERNOWL. They are kind of a combination of Fugazi meets ALL meeting 7 Seconds. They have a demo out and it really cooks. The band is made up of George (ex-F Boyz) on vocals, Fausto (GENETIC MISTAKE), a dude from CLEVELAND on guitar and a hell of a bassist named Omar. You can get in touch with them at 512 S.W. 73 Ave./ Miami, FL 33144. (305)261-8191.

POWERHOUSE! just re-pressed their Sxe 7-inch on New Age Records. You can contact them through NEW AGE at: PO BOX 3934/ Mission Viejo, CA 92690.

GRINDCHORD is supposed to make a comeback pretty soon. They recorded a new demo but they don't have a singer right now. No more info on them, but I will say that they are one of the heavier hardcore bands around!


Fua! P: Nicole


The Believers P: Evan

INDECISION have been keeping a low profile. They are in the middle of writing a new set and are planning to go into the studio in the next few months. They have been writing a lot of record companies and zines all over the country but have yet to be signed. You can reach them at: 11114 S.W. 159 Ter./ Miami, FL 33157. Their demo is absolutely free, just send them a blank tape and 50¢. They are also planning on relocating to Gainesville.

QUIT have been playing every weekend for the past 6 months. They are one of the more "professional" bands around here. They usually won't play unless they are guaranteed $$$! I personally think that their manager is fucking them up! No address right now but, you can write any of the bands down here for more info.

FWA kicked out their guitarist (Jesse, the singer now plays) and they also kicked Puke, the bassist out and replaced him with Mike Crume (ex-INDECISION & BEYOND REASON). Amazingly, they got real tight again with the quickness. Again you can reach them through other bands. BEYOND REASON is a SXE band and they are waiting to receive word from YOUR FUTURE RECORDS on doing a 7" but they tell me it's doubtful. You can get their address from the May or April issue of MRR.

Rugged EDGE is a punk band that has been around for quite a while. A.J. (drummer) has opened a new club called The Junkyard. You can get their record from there at: 804 NE 1 St./ (forgot the zip code) (305)532-9152.

Now on to Ft. Lauderdale:I 'm not sure if the BAD REP skins are still around but, they are the only band that I've heard of from up there.

In West Palm the big band is THE BELIEVERS and they have a new demo out. You can reach them at 225 2nd Way/ West Palm Beach, FL 33407. They also take care of GSP prod.

STAND ASIDE is another SxE band from W. Palm. They have a demo and you can reach them through GSP prod.

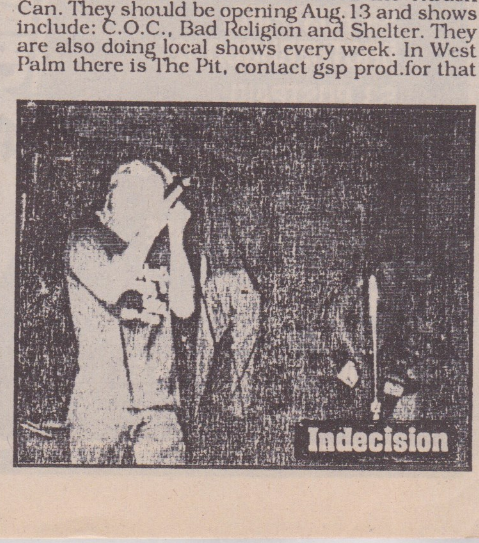
The SHOCKRODS are from Palm Bay and they rip, so I hear. You can get their new demo from Mike Cannon/ 1120 Albion St.. NW/ Palm Bay, FL 32907. Well that's about it for bands that I know of if I missed any please write me at the INDECISION address.

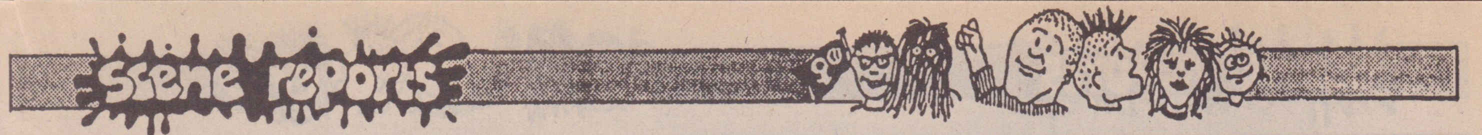
As far as zines go, we got a hell of a lot of 'em. First off there is Hoodwink: written by David Font. 75¢ to him at: 200 S.E. 15 Rd. #16-d/ Miami, FL 33129. This is a great zine and is highly recommended by Martin Sprouse (and he knows his shit). Carter zine is a kind of a comical zine. It's pretty cool and only 50¢. You can get it at: 1239 N.W. 22nd Ave./ Miami, FL 33125.

Ivy League (veg-core) should be coming out next week. HA HA, a little inside joke there. No address right now but it's going to have interveiws with Fugazi/Dischord and the ever great INDECISION.

Up north in Gainesville the big zine is No Idea. They always put a 7" in their issues and it is packed full of interviews, ideas, reveiws, etc. Well worth the mula at: PO BOX 14636/ Gainesville, FL 32604-4346. Shit-n-Shinola is also from Gville at: Travis Fistoe/ UF/ 18-0235 Rawlings/ G'ville, FL 32512-1801.

As far as shows and places to play in Miami, the new club is The Junkyard. Also on Miami Beach is a new club called the Thrash Can. They should be opening Aug. 13 and shows include: C.O.C., Bad Religion and Shelter. They are also doing local shows every week. In West Palm there is The Pit, contact gsp prod.for that


Indecision



Quit P: Evan

address.

Well that's it for me. I did this report mainly 'cause Bob in Stuart, FL forgot a few of our S. Florida bands in the last scene report. Bob, if you want demos of these bands write me at the INDECISION address! Thank you and keep striving!

I have this funny way of convincing myself to do these things even though most people just get pissed at me when they read them. Oh well, fuck it, I'll do my best, but remember, I am human and I do forget things.

Let me begin with records from the area. The primo label in Northeastern Ohio is Scat Records. Most recently Scat has released a MY DAD IS DEAD double 7" package, a PRISONSHAKE package (CD, LP, 7" and cassette, no shit!) and their periodical, Seven, which, as you may guess, is dedicated to the 7" format. In the most recent issue, is a CRASH 7". A beauty of a package for each issue. Past issues have contained GHOST SONATA and STARVATION ARMY 7"s. Future issues will sport 7"s by 4 COYOTES (formerly GHOST SONATA), PRISONSHAKE and PUFF TUBE. Check this out!

A story of homeboys making good is next on the agenda. STARVATION ARMY has signed with Rave Records out of Philadelphia. Their first LP on that label is out now. These guys have been all over the country recently, so check out what Cleveland has to offer.

Somewhere, someone knows for sure, but I thought I heard that THE FLOYD BAND would have an album out soon. I have this feeling also that I heard that it would be on the same label that put out albums by KNIFEDANCE and THE VIVIANS last year.

St. Valentine's Records, it seems, has exhumed itself with the release of a new 7" by PSYCHOBILLY CADILLAC. I really don't know a whole lot about it, though.

SOCKEYE comes across with a brand spanking new 7" entitled Coprophagia (if you don't know what it means, look it up). It's got eight songs on it and is by far the best material they've ever recorded. SOCKEYE also may be releasing a new split 7" in the fall on Pleh! out of Texas. It's expected to be split with the almighty Virginian's Eeyore Powertool.

VOLKSWHALE also has a 7" out on the same lame-ass label. These records are $3 each on colored vinyl. Look for a new one by VOLKSWHALE soon on Vinyl Communications of Chula Vista, CA. It's going to be a split 7" with Titwrench.

Seraphic Decay is a new label with kind of high prices, but they put out a kick ass 7" by MINCH and one soon by California's Meat Shits.

GGE Records recently released an indian rope burn CD with 70 plus minutes of music. Quite a deal with more to come, I'm sure.

Word has it that SLEEZY JESUS AND THE SPLATTER PIGS may do some vinyl too pretty soon. On Good Friday, these guys did a show where they took a lot of shit from people in the neighborhood over their name. It's quite a name, that's for sure!

Cassettes: uh, yeah, there are a lot of them and I'm sure I'll forget plenty of them. GO-T is a fledgling cassette label that has one tape each by DOMESTIC CRISIS (containing one member of MINCH) and the SLUGS OF SUSEJ.

PALOCSAY cranks out some strange experimental tapes. Two or three, so far, I think. If you've got a mind that's open to some different stuff, check it out.

Berzerk tapes is also getting its feet wet. So far, it has released a SOCKEYE retrospective tape and a compilation. The comp contains locals SOCKEYE and VOLKSWHALE as well as such national acts as Screeching Weasel. These tapes are $3 each.

Spazztic Underworld has just spat out its first comp, as well. It has songs by SOCKEYE, Samiam, Public Humiliation and more!

GGE also has its fair share of tapes out there. Most recently, a tape by SECOND SKIN, which, as I understand, might release some little pieces of vinyl, as well.

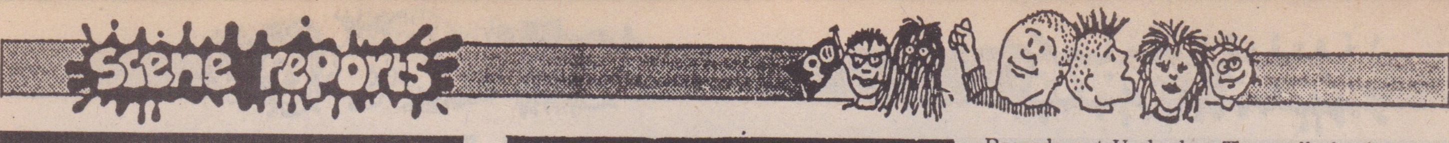
2 WIDE 4 LIPPS, after a really great 7" last year, have released a new cassette which I have not yet heard. Also, Donnie's other band, HYPER AS HELL, has a new tape jam packed with hits from the past and present.

Formerly with COLONEL TOM AND THE EPSTEIN BROTHERS, Bill Weita has redirected himself with his new band, FUZZHEAD. So far, this band has a couple of tapes with really cool color covers.

DIM are great guys who are still kicking around, but no tapes yet. Let's hope to hear one soon.

Sockeye

Scene reports



My Dad is Dead

Fanzines? You bet. Ear of Corn is headed towards its 13th issue. Wow. Who would have ever thought it could last this long?

Better than that zine is Noisy Concept, formerly Restore. The third issue under the new moniker sports a new streamlined look, but take my advice, this is a good mag, so get it.

I haven't seen an issue recently, but I assume that Go Berzerk is still functional. This one is brought to us by the same people at Berzerk tapes.

Dumpster Times also pushes forward. That mythical audio issue is still due out soon. Check into this zine. Not typical stuff.

Clubs are few and far between here. A new one has opened, but like so many, is concerned only with major acts, so fuck it.

The Babylon A Go Go continues to be the best area showcase for local and national acts. A lot of stuff goes down there. Too much to list, but you MTV viewers might have seen it on that lame channel as the spot for the STIV BATORS memorial. Rumors had it that Iggy Pop would be there. Naturally, he wasn't. The Babylon is a good place to play, so touring bands, give it a call at (216)861-4646.

New to the Akron area is the Millworks, an art gallery and performance space. One of the first music shows to be presented there will happen August 25 and it will feature those local weirdos, VOLKSWHALE.

One last thing to plug here is for the best radio station in the land, WCSB. If you want to get your band some airplay, it is a darn good idea to get in contact with these folks: Mike Kole, Steve Wainstead or Luigi Bob Drake.

Shit. I guess that's all for my brief report. Sorry if it doesn't sit well with someone, but I guess that's tough shit. Bye bye now. As the Wheelchair Full of Old Men slogan reads, "We suck, but you suck worse." So long, Uncle Dave.

Addresses: David Schall (for EOC zine $1 per issue. SOCKEYE or VOLKSWHALE 7"s are $3 each)/ PO Box 2143/ Stow, OH 44224... Scat Records/ PO Box 141161/ Cleveland, OH 44114... St. Valentine's Records/ PO Box 770417/ Cleveland, OH 44107... GGE Records/ PO Box 5088/ Kent, OH 44240... Seraphic Decay/ Kamms Plaza, Suite #136/ 3778 Rocky River Dr./ Cleveland, OH 44111-4008... Berzerk/ 9890 Tamarack/ Brecksville, OH 44141... Spazztic Underworld/ 8101 Richard Rd./ Broadview Hts., OH 44147... Noisy Concept/ 621 Bassett Rd./ Bay Village, OH 44140... Palocsay/ 3710 W. 139th St./ Cleveland, OH 44111-4460... The Millworks/ 540 S. Main, Building #17/ Akron, OH 44311-1010... Dumpster Times/ PO Box 80044/ Akron, OH 44308... WCSB Rhodes Tower/ Suite 956/ Cleveland, OH... GO-T/ PO Box 29391/ Parma, OH 44124... Fuzzhead/ PO Box 257/ Kent, OH 44240.

CHICAGO, IL.

Got a few things to mention before we jump into the music coverage. A few nights ago on television I saw an ice cream commercial starring the whole Chicago City Counsel. Is Chicago the only city where its aldermen do bad commercials? In other local happenings, Romeoville, which is a northern Illinois town, their village trustees passed an ordinance that would make the penalty for assaulting a flag burner a $1 fine. A second vote will happen and if that gets a majority trustee vote, that'will be the law. Luckily many civil liberty oregnizations are putting pressure on the trustees, but their eloquent mayor has been quoted as saying, "If someone burned the flag, you beat the hell out of them," which is how he said he dealt with flag burners in the past. I'll keep you posted on what happens in my next report.

Onto lighter subjects like music — I know that's all you really want to hear about anyways. A band I gave compliments to in my last report has broken up, sort of. GRIND's vocalist/guitarist has left the band and now has formed DENIAL, which will have more rock than funk like his old band. The drummer and bassist will keep GRIND together, but it will be less punk and a lot more funk.

A new band called EXPIRATION DATE will have a demo tape out by the time you read this. There will be 8 or 9 songs of hardcore thrash with a Misfits/Minor Threat/LIFE SENTENCE influence. If you want to write to them the address is: Don E.D./ 1916 South Courtland/ Park Ridge, IL 60068. The tape will cost $5 ppd.

EARTHQUAKE YOUTH are a hot new band that plays fast punk funk and has a great bassist. They also sound a bit like the Tar Babies. At this time I have no address, hopefully next time I will.

Another band that I do not have much information on is ONCOMING TRAFFIC. They play garage, country punk and show tunes. They are a good live band and should have an EP out soon.

STEAK will have their second tape finished anytime now and it promises to be an excellent release. Their sound is like early Wire, Wedding Present and old Buzzcocks. The ex-bassist from I-SPY is their second guitarist and some of you long-time scene people may remember this band from when they were called UGLY PEPPER. You can get their new tape for only $2. Their address Is PO Box 105/ Oak Lawn, IL 60454. They also have shirts for $10.

An EP is out on Full On Records from the always hot APOCALYPSE HOBOKEN. Everything I have heard from A.H. has been good punk with a sense of humor. You can get ahold of the band by writing to: PO Box 6124/ Bloomingdale, IL 60108.

MO-FUZZ is a rather young band who all met each other in a multi-car accident. While they are in the process of suing each other they are also putting together quite a good alternative rock, slightly punk band. This is not a hardcore band, but they do have a punk edge and are not wimpy like a lot of other "alternative" bands. Their lyrics cover a wide spectrum of subjects like racism and politics to name a couple. Their debut tape is entitled "American Dogs" and will be out by the time you read this. The price is $4 and three stamps. It will have about 14 songs and on good tapes. Send all mail to: Eric O'Claire/ 616 Hunter/ Glenview, IL 60025 .

I made a mistake in my last report, TARGET will not have their EP on Underdog, but instead it is already out on Shake Fork Records/ 513 Prairie/ Downers Grove, IL 60515. Also on that label are releases by IVY LEAGUE and MANNEQUIN HAND. Send a SASE or just a stamp for their prices. Oh yeah there was one more error: BILLINGSGATE has an EP on Victory Records not Underdog. They will also have an album on Victory in the fall.

EVEN SCORE has broken up, with some of the members going on to form LIFE CYCLE.

I was reminded that GEAR deserves to be mentioned, and I am sorry for forgetting them. They are an excellent mid-to fast-paced punk band who have an EP on Your Future Records.

SLUDGEWORTH has an EP on Roadkill Records. I have not heard it yet so that's all I can say about it for now. You can get in touch with the band by writing to Brian Vermin/ 3930 West Byron/ Chicago, IL 60618.

Illinois' pop punk gods JUDGE NOTHING just got a new bassist named Flea. They have an EP coming out on Scrap Dog Records in St. Louis that should be done this month. Their 14-song tape can be yours by sending them a few bucks, I am not sure exactly how much, but $4 should cover it and the postage cost. They also have t-shirts and stickers. For info you can call Andy at (618)462-0302 or write to 2717 Brown St./ Alton, IL 62002.

The MISLED have a new mailing address: 1208 Ronzheimer/ St. Charles, IL 60174. They just released a 9-song tape that has real good packaging and cost $6.50 ppd. to the above address.

The MYSTERY GIRLS who were G.G. Allin's back-up band are still going strong with the guitarist taking over the vocals until G.G. gets out of the psychiatric ward. They are recording an album that should be out on a big indie and will be touring sometime soon. Their music is reminiscent of the Dead Boys and their stage show is still wild, good raw old-style punk that should be heard.

If you are a female musician BARBIE ARMY wants you. Most of the band left, leaving just Jean Lyons as the only original member. If you play guitar or drums and are of the female gender call Jean at (312)733-2529.

CHELSEA FLOWER SHOW are an industrial band with a dance beat and power punk guitar work. They released a new cassette that is not punk, but not boring dance crap either. They sound a little like a big time Chicago industrial band who I shall not mention. Anyways, their tape is $4 to: Grey Parker/ 636 W. Berry #1/ Chicago, IL 60657.

Two ex-EFFIGIES members and one ex-EISENHOWER have got together to form

Judge Nothing

LAUGHING MAN. They sound like '77 British punk and also like old EFFIGIES. They want to reach younger crowds and have done some shows, but are disappointed with the state of the local clubs. They have recorded a tape and will be playing out quite a bit the next couple months. For info on the band you can write to Paul Zamost/ 1596 Blackhawk/ Wheeling, IL 60090.

Pop rock "stars" MATERIAL ISSUE look as if they will be signed by a major label very soon. Even though they are one of the most egotistical bands in Chicago they still put out some good, although wimpy, music.

TRENCHMOUTH have re-released their EP, which has a couple excellent songs. They have a funk beat and are hard to describe musically. One of their songs has a tribal sound, one is a weird rock song and there are some punk undertones. They are also recording for a new EP and have t-shirts for sale. For prices or information you can write to: Fred Armisen/ 3722 N. Clark/ Chicago, IL 60613.

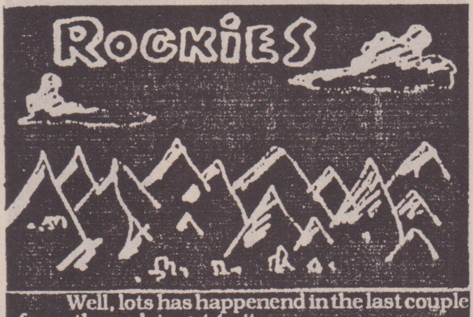
Just got a letter from JUDGE NOTHING and their EP Is out and can be yours for $4 (you can get them from their above mentioned address, make money orders/checks out to Andy Dykeman).

That is all the music info I've scrounged up for this report. Now we shall check out the zine scene.

Raln has gone to newsprint and the new issue has interviews with TRENCHMOUTH and SINDROME (who may be Chicago's worst band) and lots of press release clippings and other stuff. You can get a copy for $2. Their new address is: Box 2460/ Chicago, IL 60690. I will have a newsletter/zine out by the time this is printed. We'll have interviews with the Pink Lincolns, Stevie Stilletto, BLOODY F. MESS, The Mystery Tramps and more. It will also have reviews, short stories, comix and more. All that for only 50¢ to my address at the end of the report. The zine's name will be Cud Brain Press. Butt Rag lives up to its name, the look is good, but the content is pretty lame. Good & Plenty has gone full size and has tons of photos and a BILLINGSGATE interview along with lots of other good reading. The cost is $1.25 plus a stamp to: Gabe Rodriguez/ 2116 Salem/ Zion, IL 60099. This #4 is out with FLEA CIRCUS. Buzzcocks and reviews and other zine type things. It's a great zine that should be mandatory reading! $2 and worth it: Box 1005/ Dekalb, IL 60115. That is all the zine info I could find. Seems like fewer local people are putting out publications.

I would like to thank a few people who wrote to me in regard to my last scene report: Erik, Paul, Rich Muffin and Kevin. It Is always good to know that people actually read these things. If you want anything mentioned please drop me a letter or call (708)356-7155 after 5 p.m. weekdays. You can write to me at: Craig Blomquist/ 48 Beck Rd/ Lindenhurst, IL 60046. Oh, yeah Illinois bands and zines can get free ads in my zine; others can write or trade their release for an ad.

ROCKIES



Well, lots has happenend in the last couple of months so lets get to it.

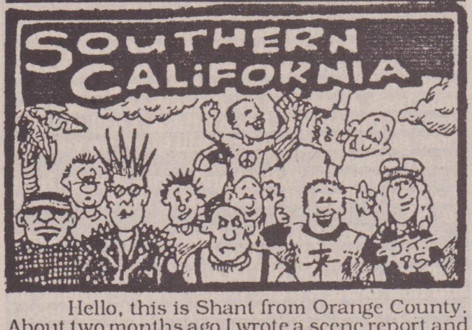
Boulder: Penny Lane has stopped having punk and hardcore shows. This is a real drag because it was the only place in Denver or Boulder to have all ages shows without having to pay $500 up front or give a HUGE % of the door. Oh well, hopefully Quigleys will be willing to do more shows now.

As far as bands go, DEAD SILENCE got back together for about two weeks. They did some fuckin' great shows and now they are breaking up again. Somehow it just doesn't seem fair. ALL BUT ONE is a great new band. They play a really groovy straightforward punk rock melodic type thing. The drummer used to be in another local band, DISIPLINE. Expect a 7" from A.B.O. by the end of the year on DONUT CREW Records. Speaking of Donut Crew: Colorado Krew III double 7" comp. is now out. It features THE FLUID, WARLOCK PINCHERS, DOGBITE, JUX COUNTY, KEEP IN MIND, AGAIN, ACID PIGS and HOBBLEDEHOY. It's a mere $5 ppd from Donut Crew Records/ 627 S. Oswego Ct./ Aurora, CO 80012. THE SCREW have asked their singer to quit so now the singing will be done by the drummer. They are going to be recording a 7" this summer. BUNNY GENGHIS have gotten two new guitarists to help them with their hard rockin' '70s sound. They are planning to tour the midwest pretty soon so watch for 'em.

Ok, now on to Denver: Well, bad news here. Three very cool bands have all decided to call it quits for one reason or another since the last time I wrote: PHANTASMORGASM, KEEP IN MIND and SOUND & FURY no longer exist. S&F don't have any recordings. K.I.M. leaves behind a couple of 7"s on D.C. PHANTAS will be releasing a 3-song 7" posthumously. Mike from PHANTAS has started another band called CACTUS MARCO. Expect C.M. to sound like PHAN since Mike wrote about 80% of the songs for PHANTAS. My Kinda Zine has taken over the Phantas PO Box and can now be reached only at: PO Box 12244/ Denver, CO 80212. Send $1 for the latest issue. Alternative Mondays at the Broadway are a new thing. It's a 21 bar that is showcasing original bands on Mondays. Call Jim at (303)721-6060 if interested. The Classroom has also closed down. Thus really bringing an end to the non pay to play scene in Denver and Boulder. See, the only all ages places left are The Gothic, which you have to pay $500 to use, The Aztlan, which you have to pay $400 to use, or Quigleys which only has one show a week during college semesters. Pretty pathetic huh?

Ok... Colorado Springs: Bad news here too. NINE TWENTY NINE has also decided to break up. If you never heard them or have heard them and want to hear more (which anyone who's heard them does) then get some of the last remaining studio demos for $3 ppd or the live tape for $4 ppd from N.T.N. c/o Dave/ 7559 Red Mtn. Dr./ Colorado Springs, CO 80920. Dave also does the coolest zine in the midwest called The Infinite Onion. You can get a copy by sending $1 to the Nine Twenty Nine address. The Underground Pub is a pretty cool place doing all ages shows on Sundays. I don't have the phone # this time but I will next time. Sorry. SPLITTING HEADACHE is a new band. They also play in the classic punk/HC vein. I have no idea if they are putting anything out. I would like to take this opportunity to ask anyone in Ft. Collins, Pueblo and Grand Junction to write to me and tell me about bands and places to play and zines and what not. Please write to me at the My Kinda Zine address. Oh, my name is Pierce. Peace love and anarchy to all.

SOUTHERN CALIFORNIA



Hello, this is Shant from Orange County. About two months ago I wrote a scene report and because two issues have since past I assume my scene report was lost, oh well, on with the current news.

MEDIA CHILDREN

Media Childern

APARTHEID JUST DIE BOYCOTT SHELL
BOYCOTT SHELL

Anti-Shell Demo

APOCALYPSE just arrived back from their tour, which went very well for them. CONFRONTATION, who were also supposed to tour with them, canceled and have called it quits. Matt from CONFRONTATION and Al (APOCALYPSE's old vocalist) have formed a band called MINDROT, who has a demo tape available. ALL SYSTEMS GONE have just released a 7"EP called Contrary to Popular Demand. Anyone interested in a copy can get one for $2.50 ppd. from my address at the end. Also available is a new 13-song MEDIA CHILDREN cassette, which was recorded live on June 17, 1990. The show on that day was planned to be a benefit for Faction Of Mercy and Unscene Fanzine, but unfortunately it wasn't much of a benefit. We lost $20 due to the lack of support from our scene. Some of the people that did show up expected to get in with only a handful of change and some expected to get in free, which some did. We did not want to attract police with people hanging around outside the hall. Overall it was a good show as far as no violence or problems beyond that of leeches. There was a lot of free literature made available to interested people along with low priced records. This was the first show I organized and I believe future shows/benefits will be much improved. Another band that has called it quits is INFECTED. Time To Unite #20 is finally available after an 8-month dry spell. This issue includes articles on abortion, religion, homophobia and lots of other useful pieces of information and opinion. Send three 25¢ stamps to Tammy to cover postage or 75¢. Tammy has been very busy organizing demonstrations such as an anti-apartheid/ anti-Shell Oil demonstration on June 3. There was quite a good turn-out with about 25-30 people coming to show their protest to apartheid. An anti-circus demonstration on July 21 at the Anaheim Convention Center which turned out well also. Also a picnic on July 15 with a turnout of about 30 people, not as good as it could of been and has been in the past. Things that are upcoming Time To Unite actions include another demonstration at Shell Oil on August 5 and Volunteer Saturdays at Concerned Animal Lovers Association (a shelter for unwanted cats and kittens). Volunteers clean cages, feed and water cats, and do general clean up work to help the shelter out. The first Volunteer Day, May 12, went very well with about 10 people attending but since then it has gone downhill with only one or two volunteers. If anyone is interested in any of the activities that Tammy organizes please contact her at the address below. Tammy and I are in the process of organizing a meeting to get everyone together who really cares about our crumbling and apathetic scene. There is too much talk — the time has come for everyone who cares to become active. Everyone complains that there is nothing to do and nothing ever goes on, but these are the same people that don't show up to our demos, picnics and gathering. We want to say that everyone has the power to create and improve our scene. Don't expect others to put on shows, demos, etc...

Another valuable activity is Food Not Bombs, which takes place every second and fourth Sunday at 1 p.m. at a park in Long Beach (exact location: Broadway & Pacific). All the food served is vegetarian and the turn-out out is really low compared to the turn-out of the first Food Not Bombs with about 200 people coming for free vegetarian food for the homeless and

hungry. Your help is always needed, whether it be to wash dishes, serve food, bring food, clothing, etc.

GARBLECRAT still have their 7" available from their address below. Unscene fanzine is no longer together. The whole idea of the zine was to get people together to work on a single zine instead of so many small zines that are around. Lack of interest and dedication left only a few people to finish Unscene #2. We decided that it was not worth our time and effort to keep the zine alive. Well, that's about it from here. If you would like to contact us, please get in touch.

Shant/ Mass Media Records-Media Children/ PO Box 2692 Costa Mesa, CA 92626 USA
Tammy-Time To Unite/ Media Children/ PO Box 2692/ Costa Mesa, CA 92626. ALL SYSTEMS GONE/ (7"EP is available for 2.50 ppd. from:) Shant-Mass Media/ PO Box 2692/ Costa Mesa,. CA 92626 . GARBLECRAT/ PO Box 8620/ Long Beach, CA 90808. HOLOCAUST-Pete/ 4611 1/2 152nd St./ Lawndale, CA 90260. Dale and Wendy-Disobey Zine/ 166 Dewey Ave/ Newbury Park, CA 91320 ($1 ppd.). Food Not Bombs/ P.O. Box 4472/ Long Beach, CA 90804-0472 (phone (213)599-7871).

Hi, Hi,

A lot of you will be surprised (and just as many will be pissed) before I'm finished. The scene here is truly a "scene," a fuckin' soap opera. The few people who are sincere folks don't do much (if anything) 'cause they've realized what a joke it is here. A few of them are Sue, Marty, Norman, Brenda & Chris (Hi people). When it comes to getting something done that is truly beneficial, forget it around here. It's easy to stage an anti-fur, anti-McDonald's or anti-Shell demo, but actually fight the city and protest a single man's meanness who wants to murder the horses he "owns" (by starvation!) — oh, no! So much easier to get on TV and be in the papers for a popular cause that won't change many mainstream media-manipulated morons anyway, huh?

I tried to organize something late last year in order to get something done. I figured we'd have one big meeting during one of those so-called "unity" picnics and then get something done. Well, we did. Then there was another. And another. And another. And more. Finally the first issue came out. Part of that time I was back east trying to get my shit together, so I (fortunately) didn't experience the uselessness of all those vain meetings. I did hear all about them from various folks. Recently, the second and last issue came out. And for all the people who said they'd help out — where were they? Got me. But I do have two full sheets of addresses of 'em. No unity. No label. No collective formed. That was unscene for ya. Just like it's title. Then again, it was my idea, so I'm probably responsible for its ultimate demise.

There are some, well, a lot of zines. Some good, most boring. I work with System Opposed and Ben Is Dead, and I'd like to help Pete out with Filthy Fuckin Punx, but I'm too shy to ask him, maybe that's why I write so much instead. All three are great zines. Of course there are a few others that are good (No Answers is one) but I only see it every now and then. These three are the only ones I'd wanna help out, though (modest, ain't I — as if they are so fortunate!).

Bands: Top of the list is MIND ROT. They've been around for a while, but only recently did a demo at Southcoast (Hi Jim) and I love it. APOCALYPSE is (was, by now) on tour. CONFRONTATION has taken a brief hiatus. SUBVERT came through and did a small Monday night show before going on to Arizona, then a Saturday night show (that I didn't see) at Spanky's a week later. HOLOCAUST have played a number of times, twice with SUBVERT, a couple of Sunday shows. SUBVERT SECCUNTS are a new band in the 3-chord Exploited HC vein, musically, not lyrically. I haven't heard much about GARBLECRAT lately. There are lotsa other bands, too, but either I ain't heard of 'em or they're not worth mentioning.

So that's it. I'm not sorry for shattering all the myths about all the great stuff you've heard, but if ya lived here, you'd see what crap it is here. Personally, I'll be spending more time just living a lifestyle that's not mind-fucked, drinking beer and not much else.

I do the occasional one-off project like "Hate-Hundred" and the upcoming "kopslaughter" now that I've passed "Happy Thrasher" the way of the do-do. If you're touring through and are decent, I'll help ya out to get a show or put ya up. Decent: good musik and/or good person. Write me and we'll see. Hi to Gerry (UK), Gypsy and Varda, Dawn (up north), Angi, Erick (A.A.N., Al - where are ya?), Layla (WA), BSU Ben and Brad Skulls. Fuck off, Ben Weasel 'cos I'm a bigger asshole than you.

System Opposed/ PO Box 1857/ Tustin, CA 92680... Ben Is Dead/ PO Box 3166/ Hollywood, CA 90028/ (714)960-7674... Filthy Fuckin Punx/ HOLOCAUST/ 4611 1/2 - 152nd St/ Lawndale, CA 90260... APOCALYPSE/ PO Box 2257/ Walnut, CA 91788... GARBLECRAT/ PO Box 8620/ Long Beach, CA 90808... SUBVERT SEC-CUNTS/ PO Box 4213/ Orange, CA 92613. (714)647-2307.

Oh yeah, check out Vinyl Solution on 18822 Beach Blvd in Huntington Beach. Write, hate me, whatever, at: 813 N. Garfield, #4/ Santa Ana, CA 92701. (714)647-2307.

Hello, it's me again with the second scene report. Well, the country is going through a bad repression at the moment. The Labour Government couldn't do anything to solve the problem, but to make it worse, and now that we have the national elections, people here don't realise that Labour is not a good party for a solution (like some independent ones), and are afraid to vote for Liberal (right wing), they go and vote for the same party, Labour, which has been fucking up for so many years... I don't think people in this country can understand much about politics -- I mean I'm not an expert, but when so many things go wrong, I'd ask myself WHY? WHY? vote for the same bloody party. It really makes me wonder! I suppose it was a catch 22.

We're having big problems to get overseas bands over here to play, only a few major ones make it over, because of the distance and also there isn't that many cities where they can play. Recently we had the Ramones, Rollins, Buzzcocks, Mudhoney, DRI and Stupids a while ago. At the moment there's a kind of collective going, so everyone can have a venue where you don't have to pay much to get in. I don't know if it's going to be a rented place or a squat, but it's very difficult to get a squat here in Sydney. We'll be talking about this later on the report. I'd like to apologise for calling Revelation Records motherfuckers for not sending me the records, 'cause I received them after I wrote the last scene report, but I still call them MOTHERFUCKERS, because they took more than a year and a half to write back so when I got them they already had them in the shops. I don't think I will write to those guys again, 'cause it will take two years to get an answer.

Anyway on to the band scene. Things have changed quite a bit since I wrote the last time in No. 81.

SPACE JUNIORS - been quiet for a while without some of the original members, joining to their set, Box, the old Death Mission drummer and now being a three piece. They're gigging as strong as ever. A few bands have split up since I wrote the last time in No. 81. U.T.I. have finally called it quits after playing a couple of parties. Also TERRIBLE VIRTUE have called it a day so I'm not sure if this record will ever come out. LETHAL OVERDOSE - still without a drummer so I think they might have called it off. I think the comp in double A might still come out. DEATH MISSION are long gone now, the bass player is working on a bay area influence, thrash metal type band. Other members are in SPACE JUNIORS, DETRIMENT, 375 HL, CALIGULA, etc. MASS APPEAL - the drummer (Dave) left to join a new band CALIGULA and TERRIBLE VIRTUES ex joins in. He's got to be one of the best drummers I've seen. They've been organising a few under age gigs around Sydney.

LOMPOC COUNTY SPLATTERHEADS just call themselves SPLATTERHEADS. They just put out a 12" record called INK OF A MAD MAN'S PEN with a spun out tripping cover made by Ben, the pus head of Sydney. BLACK & BLUE - they don't play gigs anymore, just get together for a few parties, so I suppose they're not officially together, but they did put out a demo beforehand. ROARING JACK supported the Pogues while they were touring here. I heard it went down alright, and if you ever come to Sydney, you can usually catch them at the Sandringham Hotel, Thursday nights for free. THE ROCKS have gone to Melbourne for some gigs for the first time in their lives. Thy've been recording a full length LP which should be coming out anytime. The EP won't be coming out no more, because the old line up didn't want to get together to do so.

THE HARD-ONS are back from their Europe and States tour, and from what they told me, they got ripped off in the USA. Some of the gig promoters underpaid the band. Isn't this always the way? Isn't there a way of banning these concert halls, so these guys go broke and realise what's going on? BEZERK - Their singer left to be replaced by some other guy. I still think the old one was better. The new one is very good though. Their style is slowing down to a melodic D.C. influence. They'll be in the studio soon to record. THE KILLER BIMBOS are without a drummer so they're playing around with on and off drummers until they find one. BACK TO BACK - They're not playing as often as they used to so I hope to see them back on the track soon. Latest news - there are rumours that they have split up. VRAG are also playing around quite a bit and supporting and starting to headline themselves, with one of the best girl bass players I've ever seen. If I had to compare them with someone, it'd have to be "False Prophets" from N.Y. although their sound is unique at the same time. I hear they come from N.Z. and now living here because there's more venues than N.Z. They've got an EP out and they also sell shorts and bras with Vrag printed all over them. Half the guys from FESTER FANATICS are working on a new band, after the split of F.F. One of the members is down in Melbourne working with his old band MASSIVE APPENDAGE (wank metal).

TOYS WENT BESERK - a Siouxsie and the Banshees type band with a girl singer. They're not bad at what they do, but I still think they should find their own sound. They have a few records out, I believe they've released something overseas, and now they are starting to get some recognition. FEEDTIME have been around for

scene reports

years now, have lots of records out. Even released a 12" on Alternative Tentacles overseas, they're a 3-piece band and have a style more like the old rockin' 70's bands. THE HELLMENN will have a new release out soon and are touring with Rollins around Australia.

Other bands which are new or haven't been around for too long are PROTON ENERGY PILLS. They are not from Sydney, but Wollongong, a city down south of Sydney, about one hour away down the coast. They've got 2 EPs out, another MC5 Detroit influence type band, not very original at all and also very boring to watch. The latest news is they just split up. S.U.X. - A band I didn't mention before in the last scene report. They play some type of '80s UK HC sound, but now they're trying to speed up their sound which gets to be too fast and the extructers don't come out as good. SUBLIMINAL PRESSURE - Another new band with '80s UK HC sound. I'm afraid people over here instead of going forwards they go backwards... LAVA - Three piece band with two girls in it to kick boot. They play some typical Australian Sound but they're good and I hope they stick to it. PERSECUTION have got a new line up change, now they're a four piece not a three piece like they used to be,with a great improvement to their sound, also dropping covers and playing more originals. I AM BACTERIA I AM FILTH - This is a surprising new band. By the name you can work out what they are on about, yes - "crust core" or whatever you want to call it, they sound more like Septic Death than any UK stench act. A new girl playing bass (I hope you don't think it's sexist but otherwise no-one would know). FRED NIHLISTS formed from the ashes of Be Kind To Beavers. A heavy anarcho-political UK slow pace type band with subjects like chopping the rain forest, animal liberation and Direct Action. 7" coming out soon.

CASUALTY - They're actually from N.Z. moving over here to stay after they found a bass player. They put a maxi-LP out. They have an '80s UK punk sound, they'll start gigging soon. 7" coming out. CALIGULA are one of the best and most original new bands to hit Sydney in a long time. Ex-members of MY HEART BLEEDS FOR YOU some ex-MASS APPEAL members and an ex-UTI. Their sound could be described as Beastie Boys, Jesus Jones or a bit of Chilli Peppers influence there. They'll be recording soon. THE BUTTHEADS are a very good pounding new band with some ex-SPACEJUNIORS and MOTHERS members. A three piece - anyway they sure got balls and I love the Discharge cover they do. LUNG SLUG - Another 3 piece band. I think Sydney is very popular for 3 piece bands. Anyway they're getting better and tighter everytime I see them. They are also have problems finding a firm drummer. RED PLANET ROCKETS - With members of SPLATTERHEADS and ex-SPACEJUNIORS, they're a pretty rocking band with a 7" coming out on Dog Meat Records from Melbourne soon. LA SECT ROUGE are a pretty good rocking underground band which play nearly every week and are worth checking out if you ever come to Sydney. The first EP and LP sold out their second LP (Frank) still available.

Hard Ons

CHEMICA
THROAT

U AM EYE - A band that have played a few gigs around supporting lots of local acts. They have a very heavy SST sound and a big Husker Du influence. DEF FX - A new band formed by Fiona ex-singer from the MOTHERS. They are playing some type of rap, heavy funk bass samplers etc. It's the new sound around here at the moment and it works. I hope they get something out soon. STORM - A two man project, they play very long songs. I haven't seen them yet so... TREE - A band that proclaim to be speedcore/hip hop. You could describe their sound from HC to rap, a few metal riffs. DREAM RIOT just played their first two gigs But they kick ass with one of the best girl singers I've seen, I believe the first band they have ever been in. They have a mixture of R'N'R and hard rock sound. GOREHOUNDS - This band has been around for a while, they play often. They play some type of early punk influence style and have nothing out that I know of. JELLYFISH - A band that just started but I'm not sure if they're going to keep this name, they have some type of Social Distortion influence sound.

A band I forgot to mention is TUTTI PARZE. They hardly play anymore as one of the singers left and the other singer spends most of his time up the coast so sometimes they play as a three piece. There's also KING SNAKE ROOST - They sound very much like their mates FEEDTIME. Very distorted post-punk or something. They have a few records out on Aberrant Records. There's a few people who wrote to me asking why I didn't mention LUBRICATED GOAT. It's because they're the biggest lump of shit I ever heard. Also they can't play and have the worst attitude. I'm not surprised SUB-POP signed them up - Like the MC5 wanna be MUDHONEY who came over here recently on tour and honestly are one of the worst and most boring bands I have ever seen, and this is not just my opinion. A band that has disappeared off the map is KGB STOOGES. I believe they split up.

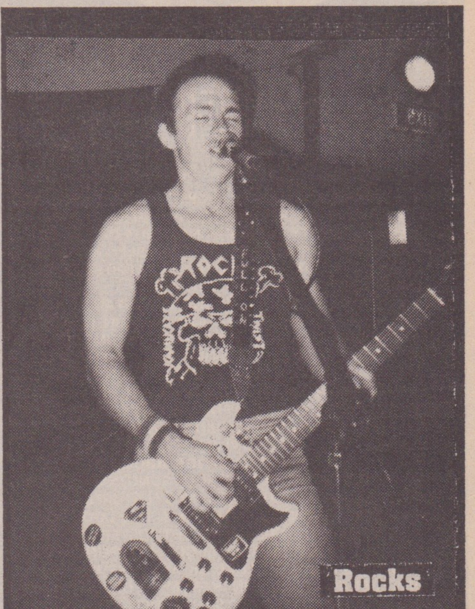
Well, that's more or less it about bands. Sorry to the bands I left out. To the people that intend to come to Sydney for a visit or to live I'll mention a few places where there's gigs of your interest.

THE LANSDOWNE HOTEL would be the place where they let more underground bands play. You would find this on Broadway further up from Central Station and Sydney University, then there's the JOURNO'S CLUB on the other side of Central Station. This place stays open until early in the morning. Then there is the PENSHURST HOTEL. Catch a train from the city till you get to Penshurst Station. From there you'll find it and the SUTHERLAND HOTEL which is about half an hour away from the city down south. THE HOPETOUN has your occasional gig - that's in Surry Hills up the hill from Central Station. There is also the MARQUEE, a new venue, they only have good bands when someone from overseas plays which is once in a blue moon, the SEVEN HILLS HOTEL is mostly for metal and thrash metal. This is out west of the city. There's a few more venues and hotels where you can occasionally see bands, but you can get a free music magazine called On the Street which advertises all the gigs and venues every week. You can get it in any of the places and any record stores every Wednesday to find out what's going on.

There has been a few underage gigs happening here. Also, we had a couple of Punk Picnics with bands playing for free in a park. The cops left everyone alone and everything went alright. There's been a couple of ska festivals, but please don't ask because I don't know. In Sydney we don't have any Straight Edge bands if you were wondering or any Oi bands, thanks for that. There's also a group called "Jellyheads" which will be the group running an alternative view similar to Gilman St. Mainly underage alcohol free. We'll see if it gets off the ground. They have had some benefit gigs for such events.

About zines - well, there is one that comes out twice a year when ever he feels like it. It's called Blind Ambition, PO Box 278/ Dulwich Hill NSW 2203 (the same PO box as mine). He also does the Punk/Hardcore show Monday 11.30pm - 1 am 2RSR 88.4 FM.

Also the anarchist bookshop takes records and books, also some zines. Mostly political stuff otherwise don't waste your time cause they won't take it. Send 1 IRC and ask them for info: 583 King Street/ Newtown 2042 Sydney.



Rocks

Some info on LIVING END distribution. Well I'm stuck with lots of records - 99% international, sorry I don't distribute Australian records cause the labels here suck, or they don't write back or they keep the money. I don't want to mention which ones, 'cause it will be nearly all of them, there's only a couple of decent labels in Australia - they would be Dominator Records from Adelaide, the only independent HC label left, or Aberrant Records. Anyway, what I'm getting to, I want to trade with any label out there (who's not a rip off) so I can get rid of all the stuff I've got. Please write for a catalogue. At the end of the year I'll be going overseas for a world tour (might be a year). First I'll go to Asia in November, then I think I'll be USA by March or April, Canada too. So If anyone out there would put me up I'd appreciate it greatly, please, let us know if you've got a small corner somewhere. Then I'd like to go to Mexico; later I'll be heading to Europe.

Some addresses: Abberant Records/ PO Box A566/ Sydney South NSW 2000 Australia (For Toys Went Beserk, Feedtime, King Snake Roost etc.). Timberyard Records/ PO Box 459/ Newtown NSW 2042 (released THE VICTIMS - All Loud on the Western Front. Rerelease of the sold out EPs back in the '70s).

If I haven't mentioned the addresses of many bands it's because they're not available or they're signed to some big label over here which I wouldn't print anyway 'cause I don't give publicity to labels which wouldn't help me in any way or your money would get lost in the mail which has happened before. Know what I mean? A wolf in sheep's clothing.

Please an IRC would be grateful or a stamp if in Australia. Fernando (Living End Dist)/ PO Box 278/ Dulwich Hill, Sydney NSW 2203.

Caligula

bottomline PRESS INFORMATION

ALLIED RECORDINGS

THIS AD IS TO NOTIFY PEOPLE THAT THE FIRST RELEASE FROM ALLIED RECORDINGS, ALLIED No. 1, THE LIVE **NEUROSIS 'EMPTY'** 7 INCH, IS NOW OUT OF PRINT, SO PLEASE DO NOT ORDER IT. PEOPLE HAVE BEEN ASKING ME TO REPRESS IT, BUT IT WAS LISTED AS A LIMITED EDITION RELEASE AND I AM STICKING WITH THAT.

SO FAR AS LIMITED EDITIONS GO (INSTANT COLLECTOR NERD STUFF ETC.), THE ONLY REASON IT WAS A LIMITED PRESSING WAS FINANCIAL. AT THE TIME I COULD ONLY AFFORD TO MAKE 1,000 OF THEM. ALL FUTURE RELEASES ON ALLIED WILL BE NORMAL PRESSINGS, OKAY?

FOR THOSE WHO ARE INTERESTED, MY SECOND RELEASE, ALLIED No. 2, THE **FUEL/PHLEG CAMP** SPLIT 7 INCH, WILL BE AVAILABLE WITHIN THE NEXT MONTH. SEE THE NEXT MRR AD FOR DETAILS.

ALLIED No. 3, **'MORE SONGS ABOUT PLANTS & TREES'**, WILL BE A FOUR BAND FOUR SONG COMPILATION WITH AN ECOLOGICAL THEME. BANDS FEATURED WILL BE **ANTISCHISM, CRINGER, NAUSEA & THE LOOKOUTS**. AVAILABLE LATE OCTOBER. FOLD-OUT POSTER SLEEVE.

THEN, AFTER ISSUE No. 7 (**'COP'**) OF **'PUNCHLINE'** MAGAZINE IS PRINTED, ALLIED No. 4 WILL BE RELEASED. THIS WILL BE AN ARCHIVE 7 INCH FROM THE ORIGINAL **WAR ZONE**, WHO PLAYED AROUND SAN FRANCISCO BACK IN '82 AND WERE FRONTED BY FORMER MRR RADIO HOST, (JUMPIN') JEFF BALE. THAT'S ALL. THANKS.

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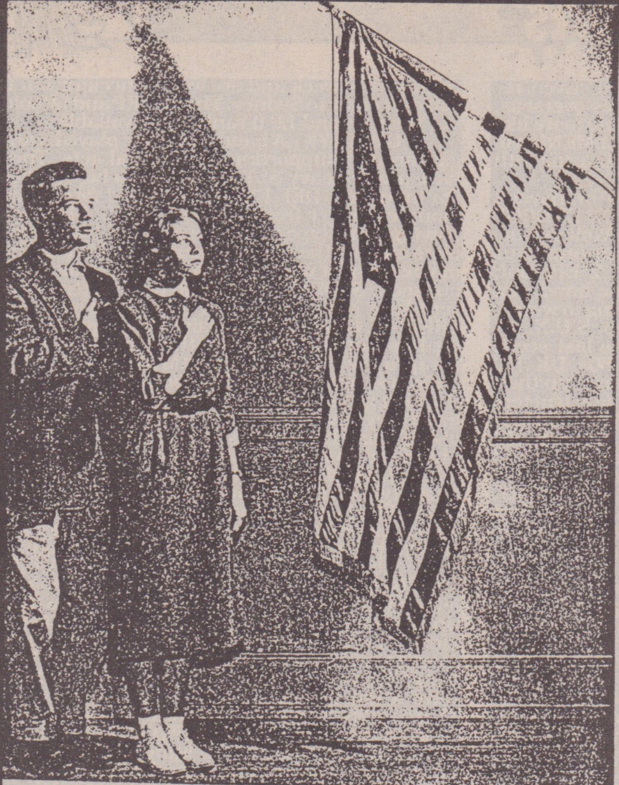

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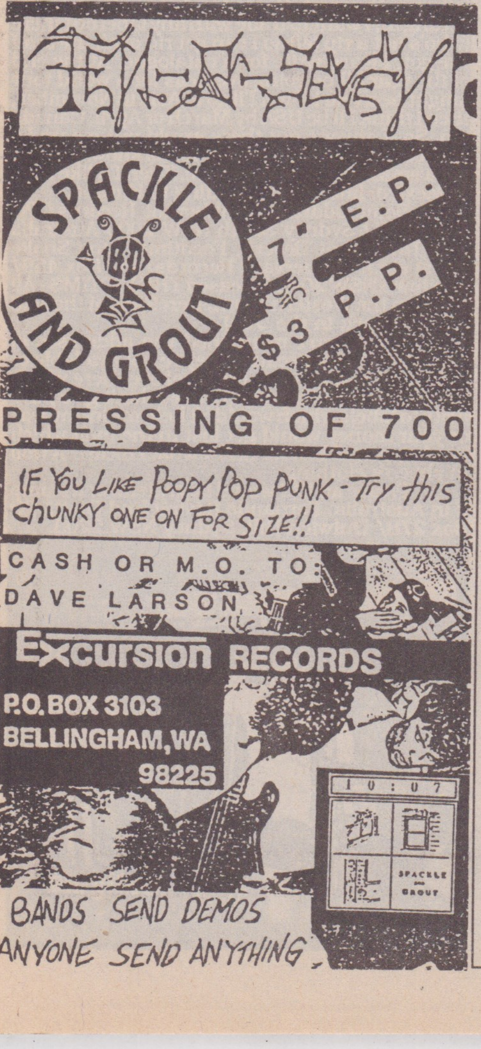

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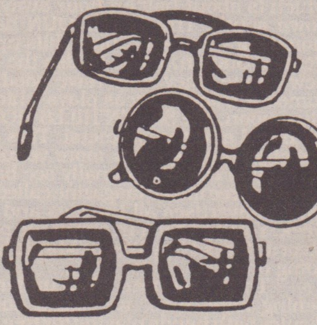

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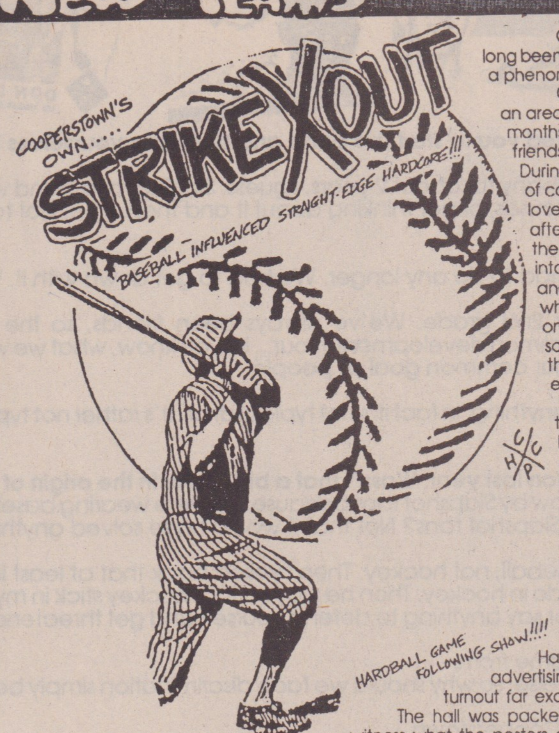

COOPERSTOWN'S OWN.....
STRIKE X OUT
BASEBALL INFLUENCED STRAIGHT-EDGE HARDCORE!!!
HARDBALL GAME FOLLOWING SHOW!!!!
H/C/C/P

Greetings from Cooperstown, NY, home of the Baseball Hall of Fame. Our town has long been noted as a community that takes its baseball seriously, so it's only fitting that such a phenomenon as the band I am about to clue you in on should come out of this area.

Cooperstown, as some of you may know, is a town located in upstate New York, an area quite isolated from bigger New York state scenes. There were, up until about 9 months ago, only a very few people here who listened to or appreciated hardcore. My friends and I would have to travel hours to either Boston or New York City to see shows. During breaks in our long drives, we would often pull over in rest areas for a quick game of catch, or maybe a 1-inning game of ball if the area was big enough. Anyhow, our love of the national passtime and our love of hardcore found common ground one afternoon at a Slapshot show in Boston. We were all wearing our baseball jerseys at the show and Choke (Slapshot's singer), seeing this, started ragging on us for being into baseball, not hockey. Well, this turned into a real battle of words between Choke and us, stopping the show for over five minutes. The place was filled with Slapshot fans who joined in against us, forcing us to leave or suffer dire consequences. We were only there to see a show and were forced out by these hockey goons! So much for scene unity! We were all mad as hell driving home, both astounded and depressed that we were discriminated against because of our sport of preference. That evening, driving home on Rt 90 West, Strikeout was born.

That was about a year ago and what I have seen happen in Cooperstown since then is nothing short of amazing. Four of my friends, all of whom I played little league baseball with, formed Strikeout, a straight edge hardcore band with a heavy emphasis on baseball as a unifying element in the local scene.

None of the members of Strikeout knew how to play any instruments when the idea for the band was born. Jimmy Shortstop, now the guitarist, has quite a bit of money saved up from selling refreshments at Yankee Stadium over the past three summers and he spent it all on musical instruments for the band to be. They practiced intensely for four months, wrote songs and generally formed the strong musical and ideological bonds needed for such a project. I'm not in the band, preferring to remaining on the sidelines as coach (please don't call me a manager).

Opening day was set for Saturday, June 3, 1989. We rented a local VFW Hall, a P.A. and put up posters all over town advertising the show. The day arrived and the turnout far exceeded our wildest expectations. The hall was packed with curious locals, eager to witness what the posters and rumors promised—a hard-hitting hardcore/baseball combination, the likes of which had never been seen here or anywhere else ever before.

Showtime, and I myself was nervous, but the members of Strikeout were positively invigorated by the expectant energy in the room. Guitarist Jimmy Shortstop, bassist L. Drive, drummer Phil and vocalist Will Amaze stood at a simmering, 'eager to take the stage' kind of attention with their caps over their hearts while the national anthem was played over the P.A. The the cry was heard: "Play ball!"

What followed was the most intense example of heart and soul wrenching hardcore I have ever witnessed in two years of seeing shows around the northeast. Strikeout played their almost hour-long set, chock full of what I'm sure will be trend-setting songs, including "Strike Three," "Steal Home," "My Fast Ball," "Don't Balk On It" and the set-climaxing singalong, "We're on Deck." The audience was quite honestly blown away by the energy, sincerity and unified presence of this band and the debut show was the talk of the town for weeks.

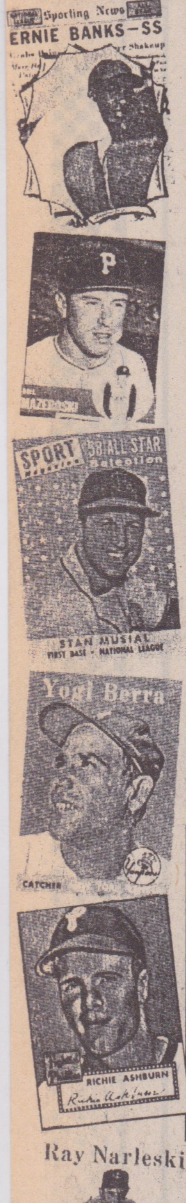
Since that show, I have seen Cooperstown grow from almost nothing into a thriving, productive, unified hardcore scene with a unique edge--straight edge baseball influenced hardcore! Attendance at local shows now averages close to 300 people, with some coming from as far away as Albany, Syracuse, Buffalo and even New York City to take part in this new and exciting phenom-enom. People are realizing that Cooperstown, long isolated from the rest of the scene, is now becoming a new and excitingly vital hub of the northeast hardcore scene because of precisely that! It's isolation has given it a young and irresistable fire which would not have been possible in a larger, jaded city.

A Strike Out show is an experience unlike any other show you'll ever see. First, the Star Spangled Banner is played (a practice, that Strike Out has taken some criticism for, but they do it only because of baseball tradition, not national pride), then Strike Out run through the crowd, high-fiving the audience members and take the stage. The audience began bringing 1st, 2nd, and 3rd bases as well as homeplate after the second Strike Out show in Cooperstown. These bases are arranged in traditional "Diamond" fashion and the audience actually mosh around them! I know this sounds unbelievable, but it's true! Because the VFW people demand it, several security types are present, who are fathers of a couple of Strike Out members. These guys are completely into it and even dress like umpires! It's great to see the band playing, flanked on both sides by their dads dressed as umpires, with their hands on their knees, peering into the audience.

Strike Out have recorded a demo entitled "Straight Over The Fence" and I am presently staying with friends in New York City, shopping this tape to labels. Strike Out have asked me not to sell this tape, as they are eager to press it before making it available to the public. However, Strike Out will be touring the United States later this summer, so if you set up shows or are just interested you can write them at the address below. Strike Out are interested in playing baseball games during the day in the towns that they play music in at night and they will be bringing a team with them so all interested leagues please write!

The following is an interview that I did with Strike Out for a local Cooperstown 'zine which was to be called Homefield. The magazine has not come out yet, so I decided to submit it to MRR. Strike Out personell are Will Amaze on vocals, Jimmy Shortstop on guitar, L. Drive on bass, and Phil on drums. Your humble interviewer is Norm Finley.

"SANDY" KOUFAX pitcher BROOKLYN DODGERS
TED WILLIAMS
AL SILVERA
JIM GILLIAM
DON DRYSDALE
LOS ANGELES DODGERS PITCHER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MRR: Explain the motivation behind Strike Out. What inspired you to start this band and dedicate yourselves to such an extent?

Will: I've been going to shows, hardcore shows that is, in Albany for about 2 years, I guess. Singing for a band was always in the back of my mind, but I kept putting it off, making excuses, or not thinking about it and then, it just got to the point where...

Jimmy: Actually, the point got to us.

Will: Yeah, that's more like it. We couldn't deny what we had to do any longer. We had to get down with it. We had to admit how inspired and excited we were.

Jimmy: We've known each other for ages, since 1st or 2nd grade. We've always been friends, so the unity and understanding has always been there. Strike Out is just a common development in our... in, you know, what we were doing as friends and as far as where we were, um... that is, like our common goal as people.

L. Drive: Yeah! Our common goal! That's cool!

Jimmy: That's not to say our goal is common, like typical or anything. In fact it's not typical at all. It's rather not typical. What I mean is that it is common as in within the band.

L. Drive: Pretty much, yeah.

MRR: Tell us about the incident at the Slapshot show in Boston last year. Wasn't that a big factor in the origin of Strke Out?

Will: Fuck, yeah! Were we ever pissed off! Kicked out of a show by Slapshot fans because we were wearing baseball jerseys insted of hockey shirts. And what could we do? Fight 100 Slapshot fans? Not that it would have solved anything.

L. Drive: No. it wouldn't have.

Will: Choke called us lightweight pussies for being into baseball, not hockey. Then I yelled back that at least in baseball people don't come out all fucked up and injured like they do in hockey. Then he waved that hockey stick in my face and all of his goons surrounded us. I mean, try to make a point or say anything to defend yourself and get threatened. People were telling us to get out or get our heads line-drived.

L. Drive: Which is where my name that I have for myself came from.

Jimmy: I mean, we have X's on our hands just like anybody else, so why should we face discrimination simply because we wear baseball jerseys?

Will: We invite Choke to come down to a Strke Out gig in Cooperstown.

MRR: What for?

Will: To see how strong our team spirit is. To see that our scene is as unified, if not more so, than his. To see for himself the awesome power of Strike Out and the Cooperstown crew. His buddies might even abandon Slapshot for Strike Out.

Jimmy: Sure "Back on The Map" is one of the greatest records of all time, but I was kinda disappointed in his (Choke's) attitude.

L. Drive: Meaning that we, as a band, were disappointed or rather, are disappointed, with it.

MRR: Explain the name Strike Out.

Jimmy: Strike Out... to begin, to start, to "Strike Out". Get it?

ALABAMA
RIKE
alouette

Will: When I pitched in little league, that word meant a lot. I used to strike out batters quite often... only my ability against theirs, you can't fake abitlity or sincerity. You've got it or you don't. With Strike Out, we've got both, just like when I pitched. Our music, attitudes and abilities are consolidated so we cannot lose. When I pitched, I got into a certain mindframe, the same mindframe

Sam Jones
PITCHER ST. LOUIS CARDINALS
CASEY TEACHES
CASEY STENGEL • ED KRANEPOOL
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Rawlings

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Bob Cerv
KANSAS
Boo Boo Boo Boo Boo

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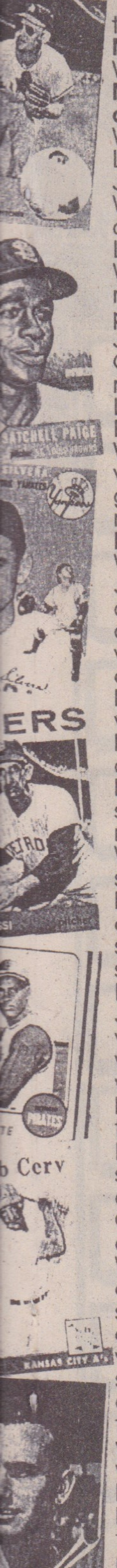
OUTFIELD L. A. DODGERS


SATCHELL PAIGE
ERS
PIRATES
b Cerv
KANSAS CITY

that I get into when I sing. I don't know what it is, just total confidence, I guess.

MRR: Maybe the creative act of singing is much like the creative act of pitching? Do you think that's it?

Will: What?

MRR: Pitching and singing being two expressions of your creativity and therefore of your self. Do you think that you enter a kind of medatative state when you do those things?

Will: It's like being wound up with a clear head.

L. Drive: Pretty much, yeah.

Jimmy: We're geting off the subject.

Will: Strike Out means a lot of things. Different things to all of us. To me, it could mean one thing, to Jimmy another, to Lee another thing, and to Phil yet another thing. But, this is necessary to complete the whole.

L. Drive: And even if we don't know exactly what we mean all the time, that is also necessary.

Will: Perhaps not necessary, but vital. Or rather unavoidable. All of our faults are also on display with this band. You can never get away from your faults as a human being, just as you can never really get away from your weaknesses as a ball-player or musician.

Jimmy: Well, you can, but it takes work, dedication and enough of an overview of your situation to view the big picture. Otherwise... you can become involved in a big circle of half-realised goals, thoughts, and while at the same time never really making anyone understand you.

L. Drive: I always say, you can never really make anyone understand you. They have to want to, or something.

Phil: Yeah, I think...

Will: Like my father used to always say, "It's not who you're talking to it's whether or not they're gonna listen to you." I think that kind of sums up my philosophy on communication.

MRR: So, Strike Out is a straight-edge band?

Will: Yes!

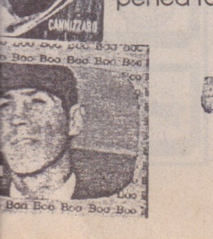
Jimmy: We don't drink or take drugs. Never have and definitely never will. Those things, or rather, doing those things, can only drain your will and vision as well as your wallet! We have too much energy on our own without resorting to a mindless substance that will destroy the best parts of your bodies and brains. We wear X's on our hands to show the world that we are serious! We also put X's on the backs of our baseball mits because not only are we staright when we do shows, but also when we play games and tournaments.

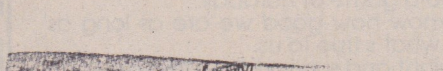
Will: I mean, just imagine us out there on the field, stoned on pot or something, trying to catch a fly ball or even trying to remember what inning it is or what team we are. I've seen people who smoke pot a lot and they never have anything to say to me. If they do, I never understand them.

L. Drive: Or hardly ever.

Jimmy: At the same time, there are these people who drink all the time. Now, Cooperstown is filled with people who drink and go see games and we certainly don't condone that. All of this alcohol for sale at baseball games, it's not good. It takes away from the magnificence of the sport. I think the sale of alcohol at baseball games should be banned, it only leads to arguments and fights and car accidents on the way home. Cooperstown has had its share of automobile accidents.

Will: Then, you've got these sports figures who go on T.V. and promote beer. It's wrong, and they should see that. We've got a new song about this called "Lite Beer, I Don't Care". Some of the words are, "Watching the game on TV, To my surprise, what did I see?; A man I once admired and inspired me, In a bar holding a brew, Trying to sell it to me." It's a song about feeling let down when you realise that someone very important to you has given in to such pressure. What are little kids gonna do when they see that? Those little kids, who are very easily influenced, are gonna try to be like their heroes. It could have happened to me, but it didn't because I retained a





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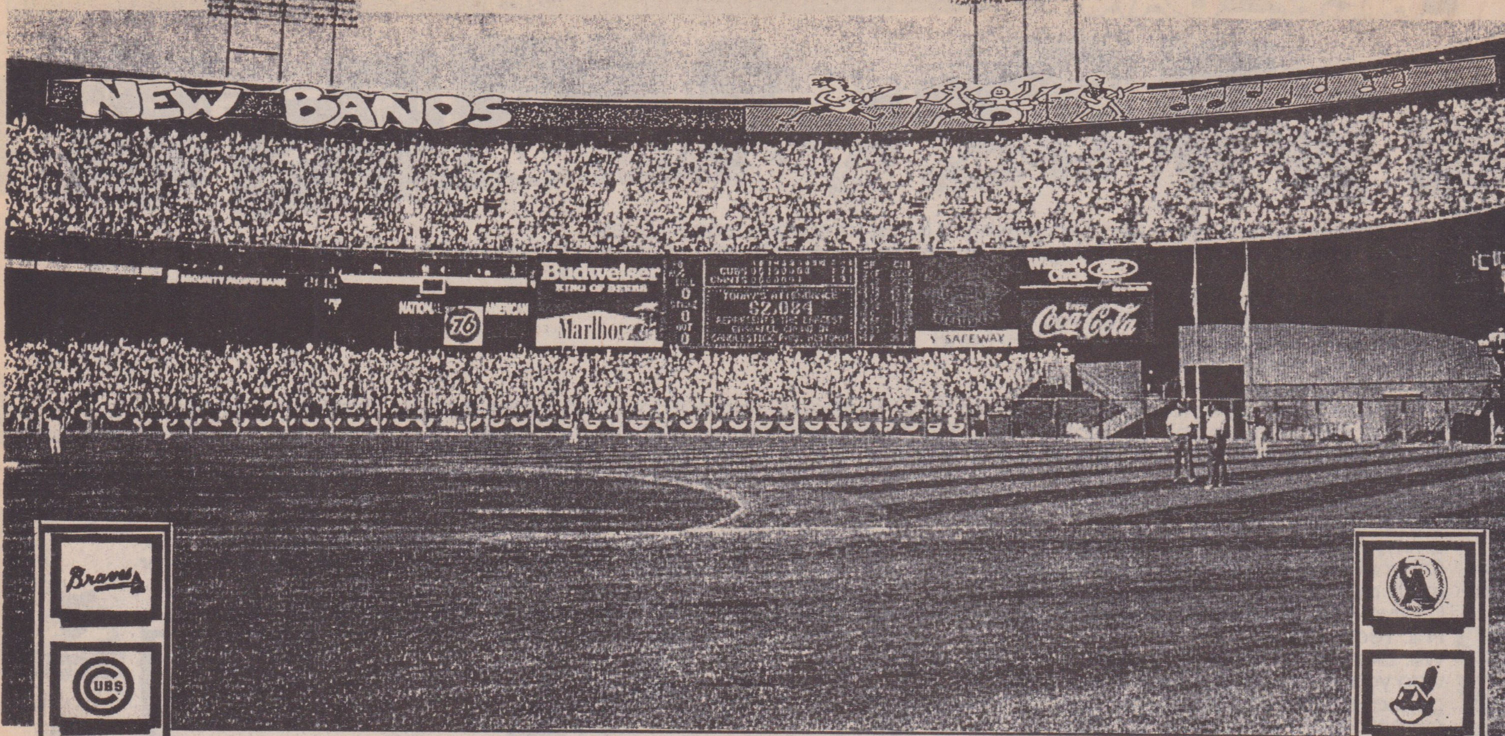


clear head and realised it didn't have to.

Jimmy: And Pete Rose, betting on teams that he coached. He should be ashamed of himself. The lure of money, drugs and fame and fortune and recognition brought him down. Once he was a great man, doing great things. Now, where is he? Broke, that's where.

Will: Instead of relying on his skill and tallent, he stepped outside of that and he took a big fall.

L. Drive: More like a huge fall.

MRR: Now, you've taken some critisism for playing the national anthem over the PA before your shows. What is your response?

Will: We do it only because, for years, playing baseball, that would be played at the start of each game. Hearing that song gets me goind, ready to play, be it hardcore or hardball. We're not nazi skinheads.

Jimmy: Baseball is the national passtime, so why not play the national anthem before we play? Will came up with the idea and when he told me, I was so excited that I just ran out and bought a copy of the record and taped in onto the best Maxell I could find. Then I lost the tape. Luckily, my dad had a copy of the Star Spangled Banner on cassette that he would listen to in his car and at our first show, that's the version that we played over the PA. Thanks dad.

Will: My dad is also really happy that we play that song before we play. He says it's the most beautiful piece of music ever written, and I agree. My father plays that recording every day when he gets out of bed. He says it inspires him to go to work at the automotive plant the same way it inspires me to play ball and music.

MRR: Your dads also dress as umpires and provide security at your shows.

Will: Mine and Jimmy's do. It's great and just kind of adds to the whole thing. My dad has been more open to things like that since my mother passed away.

Jimmy: My father used to make me play catch with him when I was 7 years old. I hated it then, really. One time, in the summer, I got sunstroke and had to go to the hospital. But, I'm glad he did it, or I wouldn't be the person I am today. I think he felt like he wanted me to be someone, since my brother turned out to be such a hippy. My dad totally supports Strke Out. The one thing that I wish is that my dad would stop drinking so much. When he's drunk, he just complains about his life a lot and makes fun of me and my mom. He talks about things he would have done if he wouldn't have married my mom, which makes her cry. But when he doesn't drink, he's like the nicest person. That's one reason that I am anti-alcohol.

Will: My dad tells me that he is glad that I turned out to be a boy, not a girl, like my sisters. But, that's not to say that girls can't play baseball, because they can!

MRR: What's on the horizon for Strike Out?

L. Drive: More of the same!

Jimmy: Hopefully, someone will press our 14-song tape. It's not for sale until it's pressed, we've decided.

Will: In the summer, a tour, maybe a national tour. Hopefully, we can bring enough people with us to have a team to play baseball in some towns, too. That would be great.

Jimmy: More shows in Cooperstown, too. This place has a pretty big scene now, whereas a year ago there was nothing. It's really amazing. Our fans here are like our friends and family. We're gonna go to Albany and NYC to play soon. As we progress as musicians you will not see us get self-indulgent, though. We are dedicated to how we are right now, and plan to stay that way. Something hardcore needs more of!

MRR: Tell me about Bunt.

Jimmy: Bunt is just me, my guitar and a drum machine. I started it when I realised that Strike Out needed an opening band when we played here in Cooperstown, because the shows are too short.

L. Drive: Way too short!

Jimmy: I make up songs on the spot. Just, you know, about the scene and how I feel. Pretty much about my life.

Will: It's really awful!

Jimmy: Terrible, maybe... but at least people are getting their money's worth.

MRR: Any closing statements?

Jimmy: Look out for Strke Out!

Will: Come to Cooperstown and check out our scene. It's unlike anything you've ever seen before. We usually have games right after the shows, so come and get involved. We challenge any other band to a game of hardball.

Jimmy: We know how good we are as long as we're doing what's true to us.

Will: Stay straight and support the crew or team! Soon, we're gonna be in your face!

L. Drive: Right!

StrikeXOut, P.O. Box 590, Cooperstown, NY 13326

INTERVIEWS

MONSULA

Interview at Epicenter Zone with Monsula, who is: Bill - bass; Scott - drums; Paul - vocals; Chuck - guitar. By Karin and Lance. And with Paul (#2), too.

MRR: Let's start with the name. Yeah, what the hell does Monsula mean?

Paul: It's the name of Juan Valdez' donkey.

MRR: Ahh, right.

Paul #2: Liar, liar, pants on fire.

MRR: Alright, who came up with the name?

Paul: Our very first guitarist.

MRR: And what did it mean?

Chuck: It's Chinese for the Green Giant.

Paul: No, it's just this phrase he's had in his head since he was real little. Whenever the Jolly Green Giant would come on TV, he would say, "Monsula, monsula, molla gween bean." Molla, molla gween bean.

MRR: Why did you stick with it?

Paul: I like it because it doesn't mean anything at all, you know. It's not like saying, oh, we're like a fucking raging metal-head band. Like names that already mean something.

MRR: How did this all come together then? You were in Poultry Magic, and there are a lot of other things you folks are involved in.

Chuck: All three of us...

Paul #2: Poultry Magic was the first Benicia band and they were the only band for a while and then they broke up and then Paul started Monsula, kinda, and I encouraged him, and that's the reason Monsula is anything today. (*laughter*)

Bill: Well, Paul (#2) plays on half the record but then I kicked his butt...

MRR: What is the connection, then, with you and the Skinflutes, and what happened first?

Paul: Monsula started losing members — we lost Paul because he went to Ireland and we lost our drummer... well, we kind of booted him in a way.

Bill: See what happened, the Skinflutes first didn't have a drummer because our old metal-head drummer quit. So we wanted a drummer, and we heard through the grape vine that Scott played drums.

Paul: But he was our guitarist and singer.

Bill: So he played drums and we called him up and said, "Do you want to play drums?" And he told us about this winning band, Monsula, that he sings and plays guitar for and how he's teaching the other members how to play. So he played for us for about a month and then he quit Monsula just to play with the Skinflutes. So he played with us for a year, and then Paul (*#2, mind you*) left Monsula to go to Ireland, and all this time Monsula had been stagnating along...

All: No, no! (laughter)

Bill: ... going through different band members. After Paul left, I started playing bass. They kicked Chuck's brother out from playing drums.

Paul: Well, he kind of screwed up his arm really bad so that he couldn't play for a couple months. So that's when Scott started playing drums.

MRR: So how did you end up in Monsula?

Paul: I was the first person.

MRR: You were the original singer?

Paul: Yeah. It was me playing bass and singing, and this guy Pete playing guitar. We didn't have a drummer.

Paul #2: And they had stickers, so that made them a real band.

MRR: So how did you end up playing guitar?

Paul: Well, we were sitting in the car one night and Mike turned around and said to Pete, "You know that band you're not in?" And he was like, what, what. And we said, "You know. That band, you're not in it." And we kicked him out.

Chuck: He turned into a skinhead.

Bill: So Scott, drummer, started playing guitar before he quit to join the Skinflutes and then rejoin later.

Paul #2: Poultry Magic paved the way for the Benicia scene, put Benicia on the map. (*mouth farts abound*)

Chuck: It's true.

Paul: I could've started the band without Poultry Magic being around...

Chuck: We were first, though.

MRR: How did you wind up in Monsula then?

Paul: Chuck walked into Scott's house and said, "Hey I'll play guitar, too," and he started playing second guitar.

Bill: And then finally a couple months ago Paul or Scott asked him to be in the band. (*laughter*)

MRR: I guess an obvious question to ensue from all this is how do you avoid an incestuous sound that might easily develop, with all these members being shared?

Bill: We all sound completely different.

Paul #2: There's different song writers.

Scott: Yeah, Mike (Fuel) writes a lot of the Sawhorse songs. Sawhorse, not Skinflutes anymore — formerly the Skinflutes.

MRR: But he writes a lot for Fuel too, right?

Bill: We would probably sound like Fuel if we could play like they can, but we aren't as good as they are so we don't sound like them.

Scott: Besides, the Skinflutes (Sawhorse) singer, Scott, is totally unique with his voice.

MRR: But as far as Monsula, you're pretty different than both of those bands.

Paul: We're kind of like losers.

MRR: No, not at all! It's like you have a really different kind of sound, though. You have a lot more melodic-type stuff, a lot more straightforward stuff.

Paul: It's like we never were trying to come up with any sound, it just happened on accident.

MRR: Who writes songs for Monsula?

Scott: Everybody does.

Paul: Someone will come up with something and we'll all generate off it. I write all the words, though. Except Paul wrote words to one song.

MRR: Even beside from the musical sound and the fact that people are going to lump all three bands together, is it a problem as far as playing or as far as practicing?

Paul: No, it makes it easier because Monsula and Sawhorse practice in the same place. When we play shows together we already have half the equipment set up. And it makes things a lot easier for tour, too.

MRR: Whatever happened with that split 7", Monsula and Sawhorse? I heard a lot of talk about that.

Paul: I think that's all it was, a lot of talk.

Bill: No, no — one side of the Skinflutes 7" (new on Lookout) and one side of the Monsula 7" (ditto), the pre-Ireland Paul side, were going to be the split 7".

Paul: We were going to do it because we didn't think we were going to do anything else, and then Lawrence came up and asked us to do stuff, David Hayes did, and we put that on the back burner and if it ever lights up again...

Paul #2: So anybody who's in a band now: if you record your own stuff, it makes it two thousand billion times easier to make a record. Don't wait for somebody to offer you it.

MRR: Let's talk about the vinyl that you do have out. Monsula's on the Very Small "Coffee" 7" comp. What's the "Money Fakes the World" song about?

Paul: I watched the news that day and got hell of pissed off at all the people on the news and the shitty stories they were covering — there was hell of more important stuff out there. I just got really mad; I always get mad when I watch the news.

MRR: What are your lyrics in general about? Are they political that way?

Paul: Some of them are —

Bill: They're about being depressed.

Paul: No! ... That's a hard one. They're like political within myself. And then like about girls. Like "Missing You," a couple other ones.

MRR: What is "Razors" about? That song really seems to stand out on the 7".

Paul: "Razors" is about all those people walking around hell of depressed and fuckin' "Oh, I'm gonna fuckin' slit my wrist and fuckin' shoot my head off" and they're dwelling on the fact of suicide and how wonderful it would be. 'Cause there's hell of people like that in Benicia and it makes me sick. So it's kind of a joke, to get back at them sort of.

MRR: Have any of the rest of you thought about writing lyrics? (*laughter*) No, I didn't mean it that way. No, like do you feel comfortable about being spokesperson for the band?

Paul: I've never really wanted to... I never even really wanted to write lyrics for the band. I know Chuck's been interested in writing some.

MRR: Do the lyrics ever filter through the band — like do the rest you ever react to something and say, "No way, this isn't how I feel, I don't want you to sing this line."

Bill: We generally agree on a lot of the same principles, so we don't really have conflicting views on things.

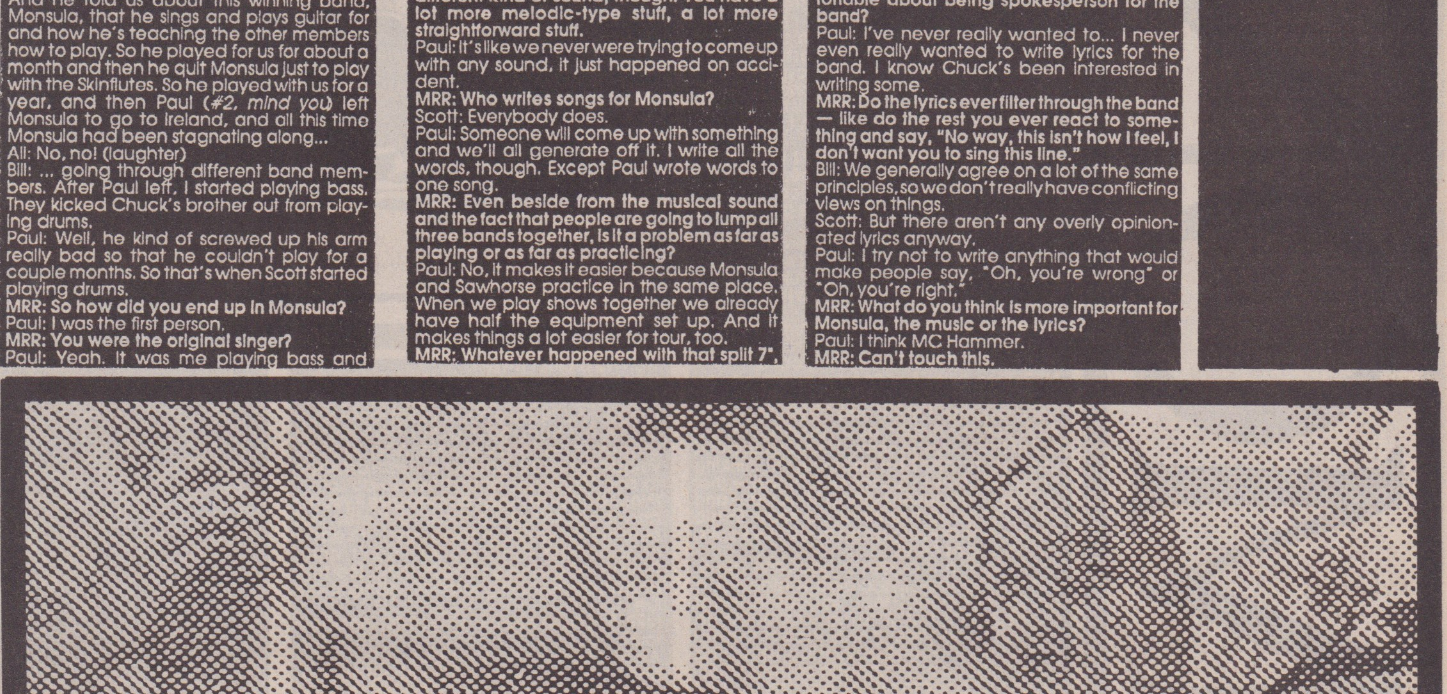
Scott: But there aren't any overly opinionated lyrics anyway.

Paul: I try not to write anything that would make people say, "Oh, you're wrong" or "Oh, you're right."

MRR: What do you think is more important for Monsula, the music or the lyrics?

Paul: I think MC Hammer.

MRR: Can't touch this.



MONSULA

Scott: I'm more into the music than the lyrics.

MRR: What happened when you moved to Lookout? How did that happen?

Paul: We didn't kinda really move. It seems to me like we're not really on any record label. 'Cause like we go to the studios, put out the music for them, and then we never hear from them. Until it comes out and they show up in our bedrooms.

MRR: But did Lawrence approach you about this? Did he say, I really want Monsula to be on Lookout.

Paul: Yeah, he did, but it's just kind of weird. It's just not what I thought it'd be all about.

MRR: How is this different than being on the Very Small comp?

Paul: I kind of think it's the same.

MRR: What do you want to do eventually? Do you want to sign with a label, do you want to do it yourself? What are your plans?

Paul: I guess we haven't thought about it much.

Scott: The record hasn't even come out yet.

MRR: I've been listening to the test press for the past few weeks, and one thing I noticed immediately is that you come through really well on vinyl. How does this all come together? I mean, I've seen you live and I've heard you on record, and the energy is really there. Is it a lot different for you to put all this onto a piece of recording tape?

Paul #2: Yeah, 'cause you can do it over again — you can get it right! It's hard to do it perfect.

Chuck: I like playing live a lot better. I'm not very comfortable being on a record. I don't think that for me, where I'm at or where the band's at, I really don't feel ready for it all the time. I mean I'm glad that we've got the chance to do it because it means a lot to me... I don't mind playing live because... you like it or you don't like, but it's over with.

Paul #2: So would you rather not have a record and have lots of people see you live all the time?

Chuck: I don't know. I've never been in either position. (*laughter*)

Bill: This is all kind of really new for us.

Chuck: I'm mean, not a whole lot of people come to see us play, but I don't know how many people are going to buy the record.

Paul #2: It seems to me like you're in a band and you practice for a long time and you play songs — and you think it's going to be really different when you get a record. You think it's going to be a big turning point, and then you get it. I'm mean it's nice it came out, but it's really no different.

Chuck: Right. It wasn't what I expected. I didn't get the feeling personally — everyone else seems to like it — but for me it's not as satisfying as I would have liked it.

MRR: Well, you're never going to be completely satisfied with a record no matter how much time you spend with it. — Yeah, just ask Lance. — Thanks, I hate all of our records. (*laughter*) Are you satisfied, though, for the most part, with how it came out? The production... it's pretty good, and the songs are pretty strong... They're totally great.

Scott: With the Monsula 7" you have to remember that one side is with the original drummer and Paul (#2) as bassist, and the other side is with me and Bill playing now. To me it's two totally different bands on each side. I'm not saying either band is better — it's just such a big change. I don't know how people will react.

MRR: People who don't know I think won't notice. The vocals are the same.

Paul: Most people will only notice vocals.

MRR: First thing I noticed was the guitar is way beefier on the second side.

Chuck: Right, because we were spending Lawrence's money. On the old side I wasn't there for mixing, so I was really upset.

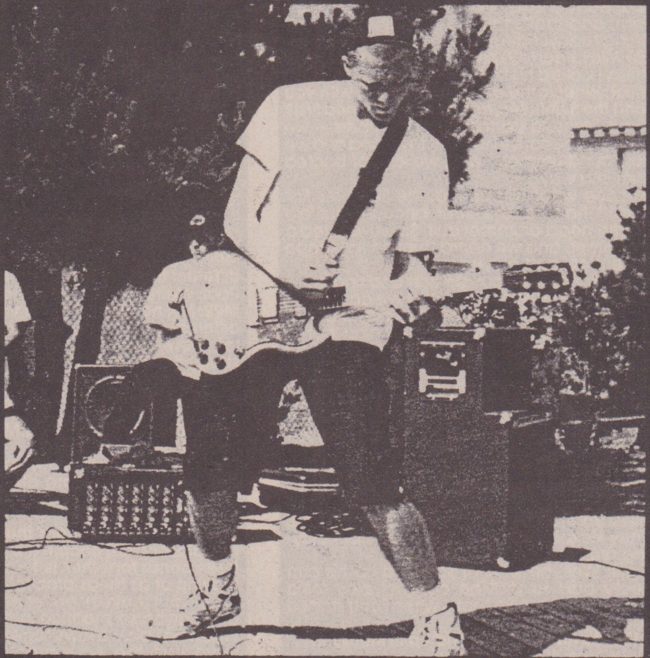
Paul: The first side has no guitar overdubs, the second side does.

Scott: All I can say is that Kevin Army is the mix master.

Paul: He's the raddest dude around.

MRR: One thing I noticed was seeing you various times live, I've seen almost a different band on stage. I'm not sure... it might be you, Paul, coming though as a vocalist a lot different from show to show. Does this depend upon your mood? For instance, I'm thinking about the show in Tucson with Fugazi — that was like a real serious side to Monsula — and then that same weekend the show in Isla Vista — where you guys were just like kooks. (*lots of laughs here*)

Scott: For me it depends upon the atmosphere, the way the crowd is reacting. It determines how I feel. In Tucson it just seemed really strange to me — really alien to me. But in Isla Vista, it was such a relaxed atmosphere. Everybody was just kicked back in the sun, "I'm having a good time," which shot back to me as, well, this is cool; I can goof off. People are having a good time. It's total atmosphere for me for how I want to project myself.



Bill: I think also a big part of this is we hadn't slept for 24 hours before we played with Fugazi, and then we hadn't slept for 48 hours before Isla Vista. So it didn't really matter anymore how tired we were. After 24 hours you just get kind of somber — I wish I could go to bed. And then when have to do something like play a show, you try to give it your all and it doesn't quite work. But after not sleeping for like two or three days... it's easier or something because you don't care. Playing a show has a certain kind of feel to it, and you're not caring what's it's going to feel like.

MRR: So you're going to stay up for the whole tour?

All: That last show... (*laughter*)

MRR: Scott, you were talking about your reaction to the crowd and like the last time you played at Gilman, there were a lot people there — I thought there was a good feeling in

the audience — but again, I thought the band was acting totally different.

Bill: Right. Paul wasn't in a very good mood.

Paul: That was a very strange day because I was in a horrible mood and it rubbed off on everyone else. I didn't even really want to play, which is kind of stupid.

Scott: All of us were trying to hold together as best we could to make it through the show because it was definitely a rough 10 minutes before we were supposed to go on.

Bill: We were also being rushed a lot — Mike (Fuel) Kirsch, that nazi stage manager... (*laughter*) Five minutes, go, go.

MRR: You could tell it was tense on stage when you folks weren't looking at each other, and after each songs you'd go bang, bang, bang (guitar motion). Walk over to the drum kit and walk away. Bang, bang. That was still a really good show, though. We should talk a bit about that weekend you did — was it a good first experience on the road?

All: Yeah, great.

Paul: I learned how to drive a stick.

Chuck: Especially with Fuel after a stress-felted leave — leaving Tucson two hours after they did and catching up with them after we were on the road for two hours.

Paul: That's because I'm Captain Fast.

Bill: And we pulled into this gas station...

Chuck: I was the first one out of the truck. I came out yelling at Mike for driving so slow.

Bill: They just cursed at us and drove away. (*laughter*)

Paul: But the point is I learned how to drive a stick the day before and I drove for 11 hours straight from Tucson to Santa Barbara — Capt. Fast. I was like hell of happy.

Scott: It was definitey a good experience because none of us had really been "away" for a show. The farthest we had ever played was Santa Barbara or Sacramento, and it was just totally playing to different faces, a different area — it was all really new.

Paul: Plus you're a lot more relaxed when you're not dealing with the home and a locked door, sleeping on the U-Haul and the sidewalk and stuff. You don't have to care much.

Bill: Like the night after driving from Tucson to Santa Barbara we got there at like 3:30 in the morning and we went to this park and fell asleep on the sidewalk and in the street while Fuel went to some guy's house.

MRR: What happened with that — did you folks end up sleeping on the beach or something?

Bill: We slept in the park. It was Isla Vista's version of People's Park.

MRR: That's the glamorous road story?

Scott: We were trying to be courteous to the guy who was putting on the show. We didn't want to call him up at 4 and say, "Ah, we're here."

Bill: The two factions of the tour. (*laugher*)

MRR: What was it like playing with the rival?

Paul: I think we were all kind of nervous.

Bill: It was actually one of the few shows I felt nervous.

Scott: I think it was because we were playing with Fugazi.

Paul: For me it was looking at all these weirdos in the audience yelling at me — it was really an uncomforting crowd, and playing miles and miles away from home.

Scott: It wasn't like a mean crowd or anything.

Paul: There was a bunch of drunk people.

Bill: Also we had planned the show for like about months so everyday we thought, "Oh, boy, this is going to be a cool show." And we just thought about it so much that we built it up in our heads into something bigger than it was.

MRR: So you had more fun in Isla Vista outdoors?

Scott: Yeah, that was definitely a high point just 'cause for some obscure reason we were clicking together and the energy in the band was really high. Total goofballs.

Paul #2: You guys were totally beyond yourselves. You got to the point where you were really great and you guys got greater than you actually were. (*laughter*)

MRR: And the crowd reaction was better for Monsula than any other band that day.

Paul: People really got into.

MRR: Yeah, they wouldn't let you off the stage!

Paul: People were actually dancing instead of moshing and banging their heads.

Bill: They were rolling down the hill.

Paul: It was cool, because everyone was so relaxed — it wasn't this mosh-rock thing.

Scott: It wasn't a type of show where everybody had to be more punk than others; everyone was out doing their own thing.

Paul: I don't think there were more than like five punks there.

Scott: There was this one real pale guy with blue hair.

MRR: With blue hands. — This must be preparing you pretty well for the tour. Do you think you can deal with each other for a whole month?

Bill: I think we will, because we argue and bicker constantly but that's how we get along. So if somebody's bugging we don't let it catch up — we just yell at each other. We make a joke of it. Especially since it's Sawhorse and Monsula we're all always together, so it's like being together's not going to bother us much.

Paul: As long as I get to drive.

MRR: You leave the 16th of June...

Scott: A show in Isla Vista...

Paul: It's a hell of cool scene down there.

MRR: Are you kind of intimidated — I mean, the record's not even out and you're going on tour.

Scott: I think we'd go on tour whether the record was out or not.

Paul: We kind of jump into things without really thinking much.

MRR: Isn't it hard to get shows without a record or anything?

Bill: Not really. A lot of people ask us to send them something. So we just send them a tape of the stuff we recorded.

Paul #2: Just from being in the Bay Area...

Chuck: All we have to do when we're booking is say we're from the East Bay. Mention Lookout Records and people will book you. (*laughter*)

Bill: Mention David Hayes. Tell them David Hayes gave you their number and they'll book you.

Paul #2: Name drop! Name drop! Yeah, Tim Yohannan was telling me and David Hayes while we're with Lawrence Livermore ... we were all hanging out in this coffee shop. (*laughter*)

Bill: Punk icons.

Paul #2: We were talking with Jello Biafra when Ian showed up.

MRR: What other bands in the area do you feel connected with? Is that a myth about how all the East Bay bands hang out together?

Chuck: I do. I think I'm the only one who really hangs out.

Paul: No, I do too.

Scott: I don't.

MRR: You still get lumped as an East Bay band.

Scott: Don't lump us as an East Bay band!

Chuck: There's so much variation even between East Bay bands.

MRR: Not just with music. But as friends or as people.

All: Oh yeah. We're all friends.

Scott: I don't really see how we could be lumped as an East Bay band.

MRR: Do you feel you're part of that scene?

All: Yeah.

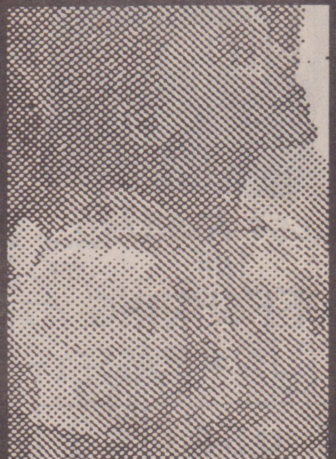
MRR: You (to Chuck) used to work at Gilman...

Chuck: I still do. I just got out of school. I'm about to go back. For a few months I've been in school.

MRR: That pretty much puts you on top of what's going on there.

Chuck: Bill used to work there too.

Unfortunately, the interview ended pretty abruptly as the tape stopped without us knowing it.



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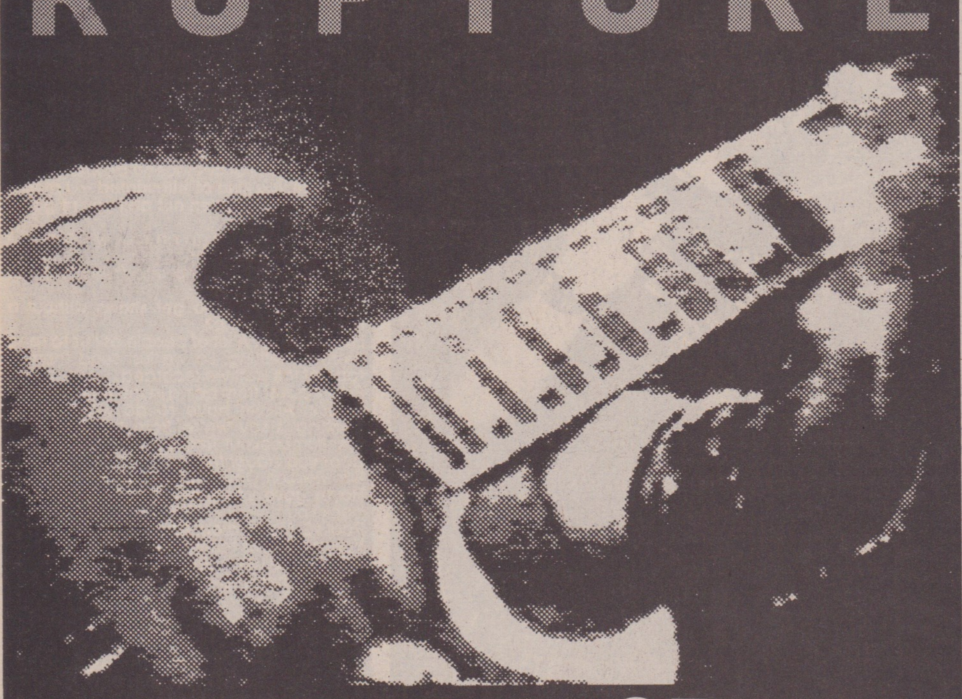

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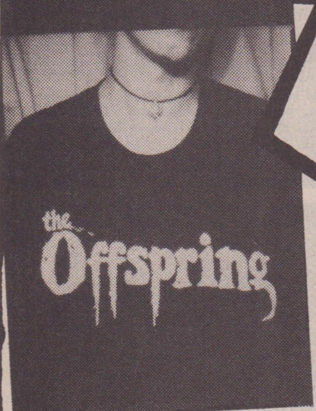

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Apocalypse

Apocalypse kick ass. They play raging hardcore powered by an intense rhythm section and piercing guitars. Add potent dual vocals with something to say. This interview was done outside of Gilman with Ralph - vocals, Rich - guitar, John - guitar, Nikki - vocals. Not present were Phil on drums and Shawn on bass. Interview by Lance.

MRR: This is like the fifth line-up I've seen with Apocalypse. Is this a stable line-up? (yeah, I know, it's the same question I asked Subvert)

Rich: Yeah, now it is.

Ralph: Definitely, this is a stable line-up. That's what's been keeping us from probably getting anywhere. But this one is going to work.

MRR: You two are probably the only original members now.

Ralph: Yeah, me and Rich.

MRR: What happened to your last few bass players and your last drummer. I guess he's in Glycine Max now.

Ralph: Yeah, our old drummer is in Glycine Max. We've had members that were in A//Solution. But everyone's still around.

MRR: That's good. So, there aren't any hard feelings.

Rich: There was at the beginning. But after a while they realized that it was just a little stupid grudge and they just dropped it. Now it's pretty cool.

MRR: It seems like now you're going on tour and you have records coming out. Because Apocalypse has been around for how many years?

Ralph: Yeah, four and a half.

MRR: And to not have a record in all that time is pretty harsh. (laughter)

Ralph: Well, it's because of the line-up changes.

MRR: So what's your connection with Crust Records and BSU? Are you pretty happy with your first EP?

Rich: I'm pretty happy with it. As far as the money we could put into it, production wise it's about as good as we could get.

Ralph: We met Ben through Nicole before he moved back east. He was really interested in what we were doing. He's the one who helped us out and get it all off the ground.

MRR: I guess he lived in Long Beach for a while?

Rich: No, in Riverside.

Nicole: He lived by me.

MRR: Yeah, where the hell is Walnut? I never heard of it 'til you wrote to me. (laughter)

Rich: Nobody ever has.

Ralph: We say it's north of Orange County.

MRR: Why do you think it is that in Orange County of all places, known as this conservative, Republican area, why do you think that now there are all these bands that are politically aware? There's you folks and Confrontation, Media Children... Why do you think that's happening in Orange County of all places?

Rich: Probably because it's SO conservative that people try to break out of it. Being in bands was the best way to do it. It's probably a good place to start since it's so straight, someone's got to break it up a little bit.

Nicole: Their parents are so corrupt, they just had to turn against them. (laughs)

MRR: This mass rebellion against their conservative parents.

Rich: I guess. I would imagine.

Nicole: Yeah, it's all how mind warped they are. They don't care about anything but money.

MRR: It seems like a pretty happening area right now. There are so many fanzines now too.

Rich: It's a pretty tight group. It's like a family.

Ralph: Everyone knows each other.

MRR: Are there any bands that you feel especially close to?

Nicole: Confrontation.

Rich: Confrontation especially.

Ralph: We've been together with them for years now. They're like our brother band.

Nicole: Started out with them in backyard parties.

Rich: Then there's A//Solution. But they broke up.

MRR: They broke up?

Ralph: That's where we got John.

MRR: Right after the EP came out, you broke up? (laughter)

John: Yup. (laughs)

MRR: That EP was so good too.

John: You got one?

Ralph: They were the grunge gods.

Rich: They were the kings of grindcore.

Ralph: All Systems Gone.

MRR: All Systems Gone too?

Ralph: No, they didn't break up. They're personal faves. (laughs)

Rich: Still keeping with the other question.

MRR: (to John) How did you end up in Apocalypse?

John: A//Solution used to play with Apocalypse from way back. As a matter of fact one of the singers played bass with them a long time ago. (laughs) So we always had connections. When we broke up...

Rich: It was a natural progression.

John: Yeah, I was talking to Rich and he was saying that they needed another guitar player.

MRR: Not to dwell on A//Solution, but why did you break up?

John: A bunch of different reasons. Everyone was growing in different directions. No hard feelings or fights. Nothing like that. Just kind of growing in different directions.

MRR: I remember when I was down there, people would always tell me, "Well, A//Solution hasn't played around for a long time. But they're still around somewhere." (laughter)

John: We went through periods for like a few months when we wouldn't even practice. Then all of a sudden we would come back twice as strong. Then we got this drummer Kevin who really got the band going again. But that just kinda fell apart after a while.

MRR: So you're pretty happy with Apocalypse now?

John: Yeah.

MRR: Who writes the lyrics?

Rich: Ralph does.

MRR: You write all the lyrics?

Ralph: Yeah, pretty much these days. It's not as blatant as before. It's not as outwardly anti-war, anti-this, anti-that... It's a lot of word play these days. I like to have fun with what I'm writing. I'm writing from the heart now. It's not just because I read something off of a Crass album or something.

MRR: Or worse a Discharge album. Three lines.

Ralph: Discharge haiku! (laughter)

MRR: I was noticing that there's a pretty big difference between "Technodoom" where the lyrics are a lot more direct to the split EP you had where the lyrics are a lot more personal.

Ralph: "Beauty" and "This Sad Face."

MRR: Yeah, there's a real difference. Is this change in how you write?

Ralph: I get a lot of flack from the other band members in joking way. But I don't know. We write what we feel. Or at least how I feel.

MRR: Do you folks ever think about writing stuff?

Nicole: Yeah, I'm trying to. But as soon as I graduate from high school.

MRR: Even so, I've seen you sing with them twice. Are you singing more with them?

Nicole: Yeah, I'm beginning to. I'd like to work on more stuff.

Ralph: For us, Nicole is like the calm in the storm. We want to be the insanity, the intensity. But we want to have some sort of serenity too. We like that kind of conflicting idea. It shows on our vinyl when she's on it. We like that kind of serenity.

MRR: Like on "Technodoom" there's a real clear change from the beginning and then all of a sudden...

Ralph: We like that kind of... It's almost like a contradiction. Just the way things are stated. It's reflected in the music.

MRR: What is that song about? Are you anti-technology in general?

Ralph: Me personally, I won't speak for the whole band, myself, yes, I am. A lot of technology is doing as much harm as it's doing good. A lot of old ways and old ideas are being lost and forgotten. Ways which are proven and safe and are all around healthy and natural for us. They're being lost in the technological age. Technodoom is on the rise.

MRR: Also on the record, you talk a lot about the swastika and what it's supposed to mean. Did you get a lot of flack from it?

Ralph: Actually, we've got no negative responses from it. We've got a lot of positive responses from it. The swastika has obviously been around for, god, centuries. I don't know. It's something that got a really bad rap. It's really a positive symbol.

MRR: Just so people don't get confuse, what does it mean?

Ralph: The swastika means a lot of different things. Surprisingly, it's been used in many different cultures. It can be seen in... American Indian culture used it. Oriental culture used it.

Nicole: Buddhist.

Ralph: Buddhist. Scandinavian. It's a mysterious symbol that everyone picked up on. That's one strange thing about it that kind of attracted me to it. I don't know, everyone used in a positive way. All these different cultures.

MRR: Yeah, until the '40s. (laughter)

Nicole: 'Til young Adolph.

MRR: So, you're not a fascist band.

Rich: Hopefully not. (laughter)

MRR: Have you folks ever thought about writing lyrics?

Rich: I just concentrate on the music. Ralph basically shares the same ideas as I do. I just let him handle all the reigns and I'll take care of my part.

MRR: Do you feel comfortable with Ralph being sort of like the mouth of the band?

Rich: It's his ideas, but his ideas are more or less cultivated by the whole band anyway. That's what brought us together basically was the sharing of ideas. So one voice, it's good.

MRR: Have you ever been in a situation where you felt, "I don't like that. I wish he would change that."

Rich: No.

Ralph: For me it does. I get self-conscious sometimes. Because people will look at what I'm saying and what I'm writing and say, "God, that's pretty sappy. That's pretty weak." Then I get self-conscious about it. But like I said, I write from the heart and there's nothing stronger than that.

MRR: Now for the worst question of all. I was just talking with Subvert about this. There's this term floating around called "peace punk". Do you think of yourselves as a peace-punk band? What do you think of that label?

Ralph: Well, when we first started out, we were admittedly a blatant, peace punk, filthy type of band.

Nicole: We still hold the same morals they are known for. Like we're all vegetarians.

Ralph: The older you get, the more you realize, "God, what does it mean on the outside?" It doesn't mean half the shit as what's on the inside.

John: And there's no pacification going on.

Ralph: Whether you're growing your hair or it's in dreads. What's the difference? It's all inside of you. That's what punk rock is supposed to be originally about anyway. But I don't know. Personally for me, I like having my hair long and clean. (laughter)

Rich: I wouldn't consider us peace punk. But in a way, that's good because we do share the same positive ideas and at least we're in good company.

Ralph: Confrontation is a peace crust band! (laughs)

John: We're for peace. Of course, we want there to be peace. But we're not pacifists either. We're not gonna say we're a peace punk band.

MRR: It sorta connotes this sedate image. That doesn't seem to be the case. Anyway, you were saying you were all vegetarians. Is that a big issue for the band?

Nicole: For me personally it is. It's the way we live our lives. It's not just our diet. It's the way we are.

Ralph: Besides, we probably woudn't be nearly as intense live if we weren't vegetarians. (laughter)

Nicole: With meat rotting your colon.

Ralph: It makes us feel healthy and cleaner. It's a positive part of our lives.

Nicole: Instead of a greasy burger, you can have a clean carrot.

John: It's a big economical thing.

Ralph: Oh definitely.

John: You want to do something for the animals. It's also wanting to do something for the people. Because the whole industry of meat itself is a downfall as far as people go. To me, it's probably 50/50. I feel for the animals too. But I also look at everything that's going on and I look at the economical aspect of it. That would make me do it alone even if I didn't give a shit about the animals. Which I do. (laughter) But if I didn't, I would still be a vegetarian.

MRR: It's good to think of it that way too. People often think of animals as one issue and people as another when in the big scheme of things, it's all connected.

John: I've heard people say really stupid remarks like, "I don't give a fuck about that animal" or what not. But they're not even thinking about what else that really means when you're buying meat. What else goes into that. They don't know. It's a simple problem of uneducated people.

MRR: Is that a big issue for people that join Apocalypse? Would someone join that wasn't a vegetarian?

Ralph: God, we never thought about that.

Nicole: It doesn't matter. We're very open-minded.

Rich: I don't see why not.

Ralph: It's just that our way of thinking was so much the same that when we got together, we we're all vegetarians.

Nicole: We didn't even know. They didn't know I was a vegetarian.

Ralph: Even all our roadies and friends are vegetarians too. A basic respect for life includes not consuming other animal lives. It's a basic all-around concern for life.

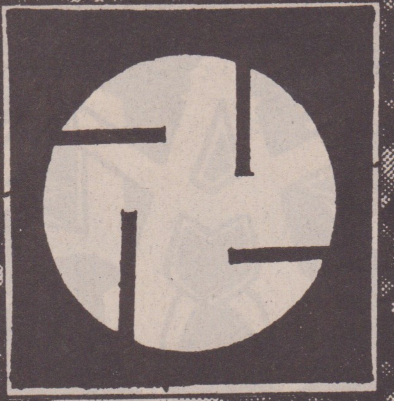
MRR: Now, you folks aren't exactly pacifists. Most folks I know that have changed from pacifists to at least believing in self-defense, a lot of it has to do with confrontations with nazi skinheads.

All: Yeah.

John: Try to avoid them at all cost because it's really not worth it to let them get your goat. But if you're backed into a corner go back, we're going to go back.

MRR: Yeah, it's not worth getting beat up over.

John: No. You're not going to teach them anything because they're already set in their ways. It's not going to make a difference. If you have to do something...



MRR: Are there ever big stand-offs down there in Orange County? It seems like if you have a thriving progressive community as well as a center for a lot of nazi stuff...

Rich: Oh yeah. Just a few weeks ago as a matter of fact we had...

Nicole: A little falling out.

Rich: A little falling out with a couple of skinheads. It didn't turn to violence. We tried to keep our cool. But after all of it happened, we cooled down and thought about it, if they pushed us back against the wall like that night, we would have fought back. It's getting ridiculous and it gives them a sense of power that they can do it again. Not many people stand up to it, so we've got to do it.

MRR: Also, they might start singling you folks out. There was even talk tonight that a lot of nazi skinheads were going to come to the show.

Ralph: We had a huge problem with that in Las Vegas.

MRR: Really?

Nicole: Bomb threats.

John: They just figure that bands like us just have to pay. Every band I've been in has been pretty outspoken against them. Someone's got to do it. Not to get off the subject too much, but that's how it started in Germany with a small group of people that intimidated the majority. They let themselves be intimidated, but had they in the beginning said "fuck this" and went against them, they probably could have prevented the whole thing from happening.

MRR: Even here, people don't like to think that it's a problem. They figure it's just a few people. But just a few people can do a lot of damage.

John: If you want to look at it from that perspective, it is a small group of people that are like that. But even that small group I would consider to be a big problem.

Rich: Racism should always be considered a big problem no matter what scale it's in.

MRR: Have you folks had any problems being Asian in the band?

Rich: No, not really.

Ralph: A lot of people seem to accept it which is one of the good things about being involved with this type of scene.

Rich: But we do get pigeon-holed as the Sothira look-a-likes.

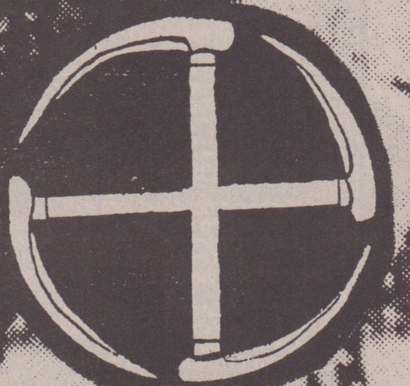
Ralph: Yes, or even Death Angel.

Rich: Yeah, a couple times.

Ralph: Forget that.

MRR: How do you feel about being labeled as Death Angel's clones?

Ralph: Not necessarily Death Angel, but it does irritate us...



Someone in a car: Hey, are you folks on Earache?

Ralph: Stuff like that. (laughs) We get pigeonholed a lot as being a metal band just because of our hair. It's kind of funny because all these punk rockers that are supposed to be open-minded about how you look and act turn around and say that you're this or you're that and put you down. It's really a waste of time and a waste of energy.

Rich: Especially when we all basically have the same attitudes anyway. They don't go beyond what you look like.

Ralph: Years ago, all our hair was standing straight up too.

MRR: One thing I wanted to ask you (to Nicole) have you ever been harassed? I mean with a hardcore scene, it can be pretty intimidating being a woman.

Nicole: No, one guy was just all, "Hey baby." But other than that, most of them are pretty cool and they think I have guts.

MRR: I would have thought that with you reading poetry between songs sometimes they get...

Nicole: A little bit restless. A couple times when I was reading poetry. But nothing that would distract me because I was trying to make them hear what I was saying and it was important. So I kept at it.

MRR: What are some of your other lyrics about? What made you write "Beauty"?

Ralph: That was my reaction to how other people treat each other. It's sort of sad. It's depressing in a way.

MRR: Like in what context?

Ralph: Well, stabbing someone in the back and misusing someone's trust, taking advantage of certain people. And that's sad.

MRR: Was there any specific instance that brought that on? That seemed like a really strong song on the record.

Ralph: Yeah, but that's really personal. That's for people's interpretation. The same with "This Sad Face."

MRR: What are you going to do next? I guess you've got another 7" coming out.

Ralph: Yeah, we're doing another 7" with Crust Records and there's healthy talk about doing an LP.

MRR: Yeah, what happened with you folks doing something with Over The Top?

Rich: That's kind of a touchy subject. It fell through after a while. We released our two EPs then magically we heard from him again. He said he had our reels and wanted to press them. Actually I think he's already pressing them.

Ralph: Three years after the fact.

Rich: I don't mind. It's just more music out there. More ideas out there. As long as people know that's not the direction we're in now. As long as he stresses it's three years old.

Ralph: At the time we thought that could have been the EP that would do things for us. But once again, we had some line-up changes, which were for the better. But it kept the band down and relatively unheard of.

MRR: Well, the Maximum comp got to a lot of people and I get a lot of mail about it.

Ralph: Yeah, that was really good for us. We felt really honored to be recognized.

MRR: (laughing) Oh God, you folks have been around for so long, if you weren't on the record it would be ridiculous. Apocalypse was definitely one band that had to be on the record.

Ralph: For years we've done our thing being part of political groups, going to protests and doing as much as we can. It's just nice to finally be recognized for it.

MRR: Even though your lyrics are more personal, do you still think of yourselves as a political band?

Ralph: Yeah.

Rich: It's all still there. It's just not as outspoken as it once was.

MRR: What do you think of labels like anarchist? Is that something you're comfortable with?

John: Nah, I wouldn't personally say so. I don't know if what people perceive as anarchy as being a solution to all our problems. There's human nature for people to want to strive to ahead and get above other people. In anarchy it's supposed to be everyone working for the community. I don't believe that it can happen because of human nature. I believe in peace. I think there can be a peaceful way of life without nuclear weapons. But I don't believe that there will ever be a way of life without humans wanting to get ahead.

Ralph: Don't mistake us. We've all studied the books and studied the theorists. Now in

THIS SAD FACE

Morning breaks to more lost lives. Morning breaks in the nick of time. Taken the time. Taken the time. Endless struggle. More broken souls. More broken men. More broken lives. This sad face takes you down. Fantastic wars disabling young hearts. Saddened lives for those who live the part. Children perishing. Never given the chance. This final vision. Part of the last dance.

APOCALYPSE

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1990, what's practical lives a lot of us have to pay the rent, go to work, do this, do that.

MRR: Do you think that the competition is something that could be unlearned?

John: I'm starting to think it's all just human nature for you to want to get ahead. It's not necessarily and unbeatable thing, but it's something that will always be there.

MRR: There are a lot of people who don't think it will happen but still agree with the principles.

Rich: Yeah, I take it to a personal level.

John: There are a lot of good things about it. That would be great. What anarchy is meant to be is everyone contributing and doing their part for the good of the whole. I would say yeah, I would be totally for it. But if you look at it realistically, that can't happen because there are people that want to get ahead and there are people that won't want to do anything. Then the people who are doing more will say, shouldn't I be getting more than the people doing nothing. Then society will go back to the way it is now. I do think you should strive for peace and for what's best for you and the people around you. But I don't think there can be anarchy.

Ralph: Respect is a key word.

MRR: Anarchy means so many different things now.

John: Yeah, sometimes people ask me that and I don't know exactly what they mean by anarchy.

MRR: It depends on what kind of hair they have. (laughter) "Are you into anarchy? I like the Exploited." (laughter) Do you have plans on going to Europe?

Rich: I guess Dan from Profane Existence helped Nausea go to Europe this summer. I was talking to him a while back and he asked us if we wanted to go. He said he'd keep all his contacts for us. So hopefully Europe next summer.

MRR: I know what I was supposed to ask. What is the Long Beach Crust Crew? (laughter)

Rich: It's a... well... hmmm... it's a bunch of friends hanging out.

Ralph: Yeah, it's basically a bunch of friends that have the same ideals and share the same interest in music. Just some good friends of ours.

John: A lot of people that are considered Long Beach Crust Crew do live in Orange County too. (laughter)

MRR: Is it just a joke?

John: Oh no, but it's not meant to be...

Ralph: Anything bigger than it sounds.

John:...a gang or anything. It's just a bunch of friends.

MRR: What do you know about the IMWU or the WWMU? Do you have any connections with them?

Rich: Yeah, we have connections with Randy Tin Ear. He's helped us out. So has Monique. The Infected, we're good friends with them. They've helped us out in getting gigs but as far as the IMWU, once Ron left it all fell into place.

MRR: Did you know Ron Gould at all?

Rich: We've seen him and we've heard his threats.

Ralph: Yeah, he threw some threats our way and we didn't even know the guy.

the Offspring

For a SoCal punk band that's been around for over five years, the Offspring just haven't gotten the attention they deserve. Mixing driving, hard punk with Orange County melodic sensibilities, this band is one of the best around. With one 7" and a fantastic album, the Offspring are really worth looking out for both live and on vinyl. The band consists of Brian - vocals, guitars; Ron - drums; Greg - bass; Kevin - guitar. This interview was done outside of Gilman St. by Lance, Kamala and Karin...

MRR: First of all, for a band as catchy, upbeat and fun as you are, why do you live in Southern California (laughter), and how can you stand it?

Kevin: Well, we're used to it. We all grew up there... for better of for worse.

Brian: It's like being born a Hari Krishna. You just don't know any other way. I don't know. Southern California is so spread out that you don't have a lot of contact. It's not like a real community like it is up here. We just try to avoid everybody. (laughter)

MRR: I heard that the nickname for Garden Grove is garbage grove.

All: (groaning) Yeah.

Kevin: That's a cute one.

MRR: Everyone talks about how shows are hard to get. When you do have them, they're these big violent things. How do you put up with that?

Kevin: Actually we're starting to get more shows now. We have a show lined up every weekend for the next four weeks. There's hasn't been too much violence lately. Except for Rico beating up some guy with a spray can at the Anti Club. Why do we live in Southern California? (laughter)

MRR: What do people think of you when you play there? Are people receptive to the stuff you do? You've been around for a few years now. Do you feel like you're making progress?

Kevin: More people have seen us up here because we've gotten on some really good shows. Down there, we just haven't been that fortunate. The way shows are promoted there are mostly through flyers and record shops. And like Brian said, everything is so spread out that you don't get to a real lot of people.

Greg: It's not like word of mouth or anything.

MRR: Are you able to avoid this "pay to play" thing?

Kevin: Yeah, we have been. We had to do it once.

Brian: Yeah, we did it once because we thought it would be worth it. It was with Dr. Know on New Year's Eve. There were 20 people and they were all people on the guest list. (laughter) We learned our lesson.

Greg: A few people paid. But they were charging like $14 or something.

MRR: Was that at the Balboa?

All: Yeah.

Kevin: It was supposed to be some New Year's Eve bash. It was kinda fun actually because we got to run around the back in the dressing rooms. It's kinda like a dungeon in the back of this old theater. As far as playing, we played great. It was probably the best show we ever did. But there were just 14 people there.

MRR: Have you played any big shows? Have you played at Fender's or anything?

Ron: Fender's doesn't really have shows anymore.

Brian: They still have shows in the back in the smaller room.

Greg: We played at the TSOL reunion show.

MRR: How did you go over at that?

Brian: It was alright but we had to open up. There weren't even as many people as were here. We had to play so early.

Kevin: Maybe close to it. It was a bigger place. It's funny we get compared to old TSOL so much. Then we do this big reunion show and we get to open up for them. (laughter -- Suddenly, a car with no muffler goes roaring by.)

Kevin: Sorry, it must have been the burritos. (laughter)

MRR: We'll come back to the TSOL influence later.

Kevin: Uh oh.

MRR: Have you ever thought about moving? We've adopted you anyway. It seems like people are more receptive to the things you're doing up here.

Kevin: Shit, we're so used to driving up here whenever we need to or want to.

Brian: I like Southern California actually.

Ron: You get used to it.

Brian: We have things going on down there. With school. He's (Kevin) got a family.

Kevin: I've got a child so I don't want to leave.

Brian: We're all going to school.

MRR: Since you brought it up, a lot of people do compare you to old TSOL. Do you think that's a strong influence?

Brian: Well, it was an influence a long time ago. I don't really see it anymore. A lot of people don't. The guy who produced our record, Tom Wilson, produced TSOL. He said he noticed certain things. He said there were things like certain guitar parts and certain vocal parts. I don't know. I think Kamala had a good analogy. She said that people kind of get it in their head. Then they start to listen for it.

MRR: Then what bands would you compare yourselves to? As far as what you do...

Brian: I like Big Drill Car a lot. I think that what they're doing is really neat.

Kevin: I don't think we sound like them.

Brian: No, no.

Kevin: I like them, too.

Brian: They're more light-hearted punk rock type of thing. It's a little more poppy.

Kevin: I guess we are too. But I think we're pretty different from them.

Brian: Yeah, but that kind of show is really fun to play at. A really good kind of crowd goes to those kinds of shows.

MRR: Are those bands that you play around a lot with? What bands do you feel you're connected with?

Kevin: (laughs) We haven't developed any really strong bonds with any bands.

Brian: We talk to Big Drill Car a lot. We used to kinda hang around 647F. I don't know if you remember them. But they broke up. That's about it.

MRR: That's amazing. It seems like anytime I was in a band, we made friends with other bands.

Brian: People aren't playing the stuff we play, because either they're straight edge...

MRR: But around here. Green Day and Filth can have a bond. It has nothing to do with the sound. Just the community. On tour, Neurosis is meeting up with all these bands like Green Day and Filth. It just seems weird that you folks wouldn't develop any ties with any other bands.

Kevin: We did with Distant Silence while we were on tour. (laughter) And also Dead Silence.

MRR: They were great.

Kevin: Yeah, they were.

Ron: We don't play enough with the same bands to do that.

Brian: There are so many segregated sounds that those are the bands that hang around together. Either the speed metal types...

MRR: Do you think in Southern California it's a lot more rigid as far as people following around just one type of band? Because over here, it seems that everyone that lives in the East Bay hangs out together...

Kevin: Yeah, I think there are a lot of factors that come into play. Like Brian said. You have the straight edge. You have the kind of experimental punk rock. Then you have the Hollywood punk rock thing like Tender Fury. Bands that I think have a flashy image.

MRR: Well, a Hollywood type image...

Kevin: Ron got to play with them. Ron got to be their drummer. He sat in for Tony Sales.

Ron: No, it was Hunt Sales.

Kevin: That's right. He was Hunt Sales for five minutes.

MRR: How did it feel? (laughter)

Ron: Oh, it was pretty intimidating.

Brian: It was Ron's 15 minutes of fame Andy Warhol talked about.

Kevin: Well, it was five and a half of them. (laughter)

Ron: I didn't even know what they said until the record came out.

MRR: (to Brian) Do you write most of the lyrics?

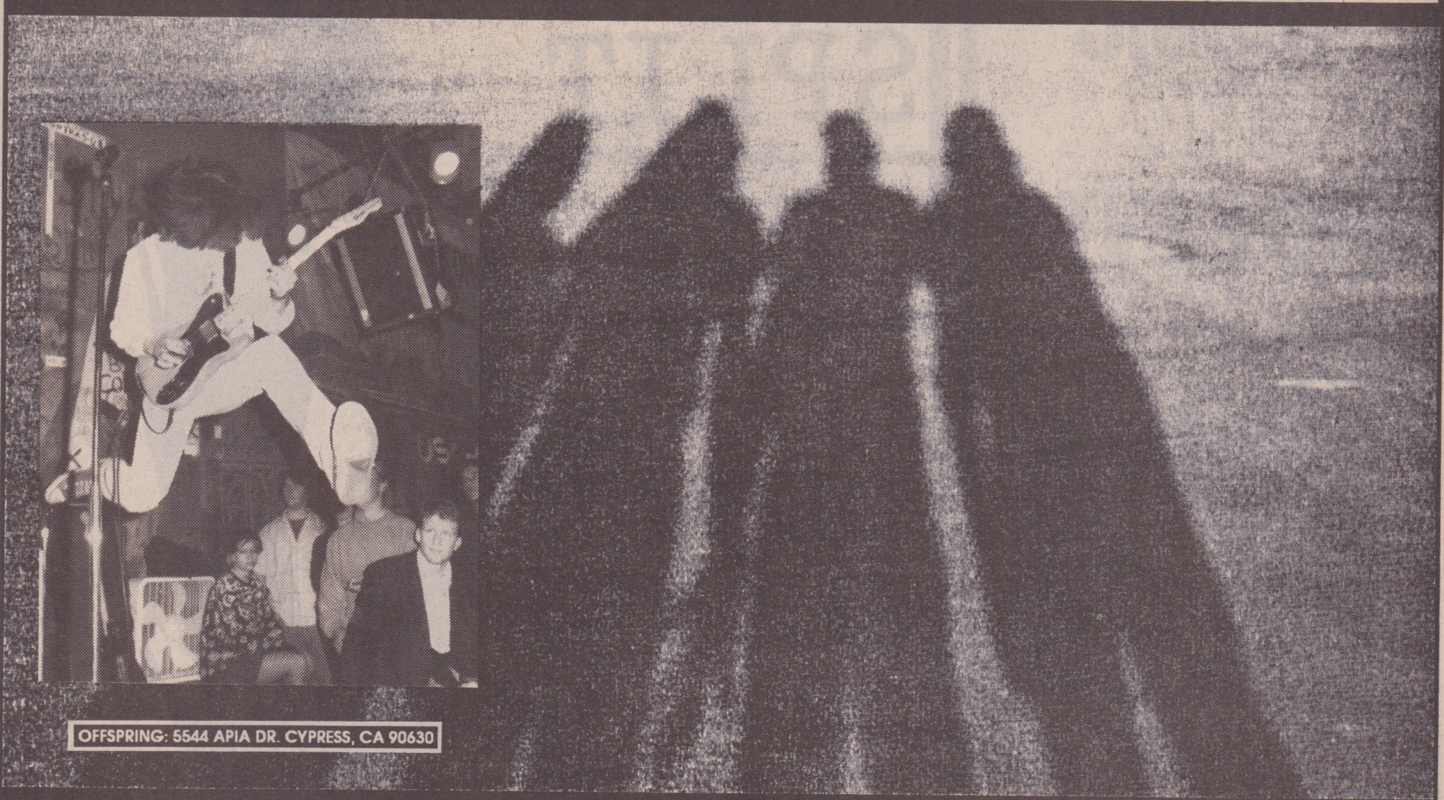
Brian: Pretty much most of them.

MRR: What inspires you to write your lyrics? It seems like you have two types. There are the socio-political lyrics. Then there are the, well, horror lyrics that are good too.

Brian: Over a matter of time you have these weird ideas and you make a song. When it comes to making a record, you're just lumping all these things together and it just kind of ended up that way.

Kevin: "Beheaded" was meant to be comical. Almost kind of silly. But I don't think the music helps it. The music is kind of dark and kind of serious.

Brian: We knew, unfortunately, that people were gonna take the things seriously, the things we said on the album. Like "Kill The President."



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Kevin: When we said, "Kill the President," we don't want anyone to go out with a gun and kill the guy. I don't like him. I don't want to say anything too incriminating. The song is more about democracy.

Brian: Oh, that's good. Tell thousands of readers you don't like the president when you're already singing a song called "Kill the President." (laughter)

Kevin: It's just a shock line.

Brian: The Dead Kennedy's did a lot of that. They didn't necessarily mean that line, "I kill children." The idea is to get you to look a little deeper into what the songs are saying.

MRR: Still, some of your lyrics certainly have a... not just horror, but a fantasy side to them. Telling a story and not just telling you something. What influences that? "Beheaded" was written by your old drummer, wasn't it?

Kevin: Yeah, he wrote it with Brian. He was a lunatic. He was really crazy. In a good way. I loved his insanity. He was really funny. He would get these ideas and it would be like, "Yeah, yeah! Wrap the head in a burlap sack!" He would get into that. It was funny.

MRR: Are you folks comfortable with Brian doing a lot of this? Would you say he's the spokesperson for the band?

Brian: Well, they still have veto power. And they use it.

MRR: It seems like Brian is the president. Ron is the senate. Greg is the house.

Kevin: And I'm the janitor. (laughter)

MRR: It doesn't seem like you want to write things. Or you just feel very self-conscious about it.

Kevin: Well, you know how it is. It's frustrating. You have an idea and you just can't get it out. You know you can do it. But then when you go to try and do it... I guess I'm wimping out when I don't keep trying to do it. I'd like to write and I get frustrated and just throw it away. Scrap everything. I could stick with it more and if I'm ever gonna do it that's what I'm going to have to do.

MRR: How important are the lyrics to the band? There are a lot of bands that feel music can only affect so many people, so the attitude or whatever is more important. The music is more important.

Brian: I think the music is more important. That's (lyrics) not the first thing that comes across. They just want to hear the music. If they like it, maybe they'll get into it.

MRR: How does the music come together? Does one person bring in the songs?

Kevin: That would be Brian. (laughter)

Brian: Everyone kinda chips in and forms it together once we get it into practice.

MRR: Do you think everyone has a lot of input as far as how the songs turn out?

Kevin: I think so. I think that's true for any band. Brian will show us what he has in mind for a song and we pretty much stick with that most of the time. But we add our own things. We'll speed it up or slow it down. We all come together on it. It's majority rule. If we don't like it, we don't play it. We vote on what songs we're going to play. How we're going to do them.

Brian: Yeah, like "A Thousand Days." They made me change "A Thousand Days." They thought it was stupid.

Greg: It was! (laughter)

Brian: Yeah, it was...

MRR: What happened with your first 7"? Did you do it yourself? I see it floating around every so often...

Brian: We did it completely ourselves. We had been around for a while and didn't know what to do.

MRR: How long have you been around for now?

Brian: It's over five years now. So we just did it ourselves. We had no idea on how to do it. We didn't do a very good job of getting it out. (laughs)

Kevin: We ended up giving them all away. Sending them to radio stations.

Brian: We had a tough time getting it to distributors. Nobody wanted 7"s back then. We still had some 45's up until about six months ago. We just couldn't get rid of them.

MRR: How many did you do?

Brian: A thousand. (laughter)

MRR: How did you hook up with Nemesis?

Brian: They guy who was doing our record kinda helps Nemesis out. We met him through Big Drill Car. Frank from Nemesis heard about us throught the guy that was doing our record. He just became interested when he heard about it and put us on. The guy who does Nemesis also does a lot of other stuff. He put out the first Uniform Choice record. He put out Bad Yodellers and some other stuff. We were just going to go independent but we got on Nemesis.

MRR: That's good. They seem like they have their shit together. Are you going to stick with them? Do you know what you're doing next?

Brian: Yeah, we need to write some new songs.

Kevin: The thing I like about this deal with Nemesis is that we got to go into the studio. We put up the money and got Tom to come in and do all this. We liked him being there. He pointed out all this stuff that we didn't see in ourselves. We had total control.

Brian: Actually Nemesis didn't come till afterwords. They were pretty much, "Do whatever you want." Which was great.

Kevin: Yeah, so we gave it to him and he liked it. He did, didn't he? (laughter) We felt good about that. Being able to do our own thing and then give it to them and have them appreciate it.

Brian: Frank has been really helpful to us. He got us a couple really good shows. He's been pushing things. He keeps the records up on the wall. He's pushing to get the cassettes out and everything.

MRR: Are you happy with the record and the way it turned out? I thought it was great.

Brian: Yeah. No one's ever completely happy.

Kevin: There are things that we would do a little different now. Over all it came out pretty good.

Brian: Thanks to Tom.

Kevin: Yeah, thanks to Tom.

MRR: Yeah, I thought it was a really great record.

Greg: Thanks.

MRR: What are you going to do next? Are you going to put out another album?

Brian: Eventually. We don't have any real immediate plans except to go on tour.

MRR: Is there anything else you want to say that got missed?

Kevin: We'd like to thank MRR for all the support, the good reviews.

MRR: Maximum just facilitates. It facilitates people that are doing stuff and good bands that are doing things.

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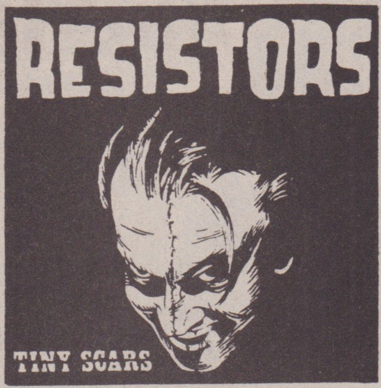

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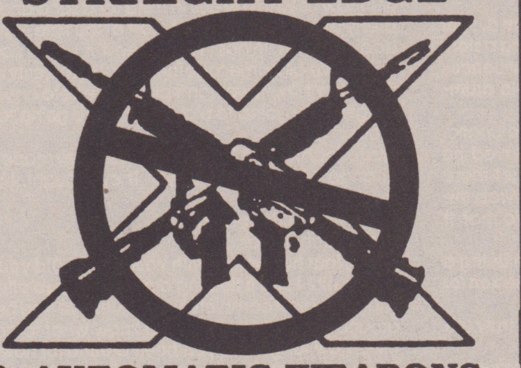

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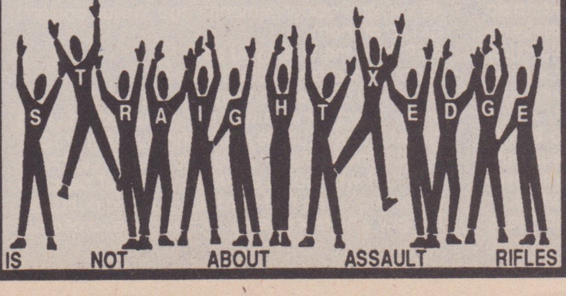
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Grant Hart

This interview with Grant Hart took place in Italy, during his "INTOLERANCE" EUROPEAN TOUR, before his outdoor show at Macchia Nera in Pisa, May 19, 1990. Interview by Enrico Cadena.

MRR: I thought it was you and a guitar, but you do have a backing band.

Grant: No it's not a backing band, it's a band with Grant Hart in it. It's called NOVA MOB. Micheal Criego plays drums, Thomas Meirkl plays bass, the tour so far has been terrific, tonight should be a really good night, we played in nightclubs or concert halls, this is our first outdoor show, I have the feeling people here are gonna be outrageously fun.

MRR: Do you think they (the audience) come here just because you were in HUSKER DU, or are they here to see the new Grant Hart ?

Grant: I think they'll come here to see the new Grant Hart because I used to be in HUSKER DU.

MRR: Did you change your musical style or your songwriting since HUSKER DU days?

Grant: Well, I can't say no because that's discounting almost three years of growth as songwriter, the music has changed while I was in HUSKER DU and is continuing to change in the same direction.

MRR: Why did you go back to SST records?

Grant: SST was the first label that I contacted, I was experienced working with SST, I didn't want to go out on a major label for my first record after HUSKER DU .

MRR: But you could if you wanted to?

Grant: Sure, Bob Mould put his record on Virgin — I guess that's the way he wanted to do it, personally nobody in their right mind should put their first record out on a major label, you know what I mean? Intolerance was the first record I made by myself, producing, it was also pretty fun going back to the atmosphere of SST, frustrating but also... working with a major label, sometimes things get a little out of hand. I'm not putting down Warner bros. or any other major label, it's just that (pause)... I went from having nine years of an established organization to no years of organization going to the complete solo thing, which I did for awhile. So how's Tim Yohannan?

MRR: Let's go back to 1985, and MRR printed a letter by Bob Mould explaining HUSKER DU's step to a Major label, that was disagreed by many in the punk rock world, could you understand them now?

Grant: That was a letter by Bob Mould.

MRR: And you're not Bob Mould.

Grant: Let's say here's a credit to Maximum Rock'n'Roll...ok, some magazines choose to...ok, I forget who it was from ROLLING STONE magazine who said an underground magazine stays underground for five years. MRR has been tied to its politics and aestethics much longer than five years and I command Tim and the people a lot of respect. I miss Tim. I haven't seen him in a long time; I've seen Jello about a year and half ago, but once HUSKER DU stopped these people... I haven't been in SF since being on tour with HUSKER DU, also there's a little bit of that network that slipped through the cracks a little. I can completely see the point of people that said "look what happened to HUSKER DU".

MRR: Because of you or because of the major label?

Grant: Well, we're talking about changs in sound as well as changing the label that put us out. You take Flip Your Wig, it's pretty damn commercial. Not so much to speak in defense of the move to major label, I'm writing pop songs now. Not I feel to set an example but I realize that an example is being set by what I do, anybody that makes music. There are people I admire, or at least I express the positive feelings for, love that I have for or whatever, because there is someone out there. There are people that don't see things my way, but see things in a way similar to the way I see things and it makes me very happy when someone comes up to me and says "that one song that you wrote helped me through some hardtimes", or "My girlfriend and I, that song is our song". If I wanted to be a politician I could probably do that, I have my own personal politics, but I don't think that is really my role...

MRR: You're a musician.

Grant : I'm a musician.

MRR: This is your first time in Europe?

Grant: Since HUSKER DU yes; I've only done Switzerland and Italy so far. I always loved to play in Italy, HUSKER DU only made it here twice. The shows we did have were marvelous; as what really matters is people coming up and having something positive to say to me. I gotta get it from someone! In Europe, we still have 30 shows to go, this is the most extensive tour I have had in Europe, including HUSKER DU. Touring America is something I've done so many times. I'd rather... if you can put a little adventure in to your livelyhood, like seeing something I've never seen before like this, none of the people with me has been in Europe before, and it makes more fun to me. Let's put it this way, if I was pulled in Salt Lake City, Utah, today I wouldn't be having much of a good time, also it's a dry town (laughs).

THE GLEE CLUB

The Glee Club is a band from Albany, NY. Their sound is in my mind melodic punk, with some reggae and ska in it also. They will be touring North America this summer with Big Mistake. Glee Club consists of Al, guitar and vocals; Pat, bass; and Brian, drums.

MRR: What were your goals when the band started and have you reached any of them?

GC: In the beginning, the goal of Glee Club was to simply have fun. We were all friends and we decided to get together and play some music. As we got older and became more aware of the world around us, we realized that there was a lot of fucked-up things going on. That's when the band started to change for us. We realized that it would be a great vehicle for reaching people and expressing ourselves. We feel that we have a lot of important things to say. If just one person listens to our music, and gets somethihg out of it, we feel that it was all worthwhile.

MRR: One of your songs talks about drugs, "Ignorance." What do you feel about the drug problem in the United States, and how do you think we could change things?

GC: While Glee Club is not a straight-edged band, the drug problem in the U.S. is something we have tried to touch on in our lyrics. I think it's to the point now where nothing can really be done to stop it. Our govemment is supposedly waging a battle against drugs, but we all know what a joke that is. The only difference we see is that more "suspicious" looking black kids are getting harassed for no reason. If you fit the stereotype then you're going to get flack from the police. Maybe if we legalized drugs, some of the killings would stop. They are so easy to get now anyway. I think that it has to start with the education of the young kids. The are the ones who can still be helped. There really is no war on drugs; it's a sham.

MRR: What inspired you to write the songs "Not to Late" and "Elephanthead"?

GC: The song of "Too Late" is obviously about child abuse. We've all seen that shit first hand, and it really is a tragedy. Not just the physical side of it, but the mental as well. It can really fuck up a young kid for life. We wrote it because most of the people who listen to our music will soon be getting into relationships and having children eventually. Hopefully, they'll think twice before they act. Talking is a much better form of communication than a backhand to the face. "Elephant Head" is a song about failure. We have all, at times, felt like we've screwed up really bad. It's just an introspective thing where we are questioning what we've done in the past. We also want other people to realize that they're not the only ones who feel that way.

MRR: The song "Looking" seemed deep. What is your interpretation of this song?

GC: "Looking" is again about ourselves. Where as "Elephant" is king of depressing, "Looking" is a song about hope. It's saying that even though things may seem bleak right now, we're going to keep searching and striving until we're content. We'll never give up on ourselves.

MRR: Would you say your music is Oi influenced? GC: We will listen to some Oi but not much. It doesn't really influence us though. I don't think you'll find it in our sound.

MRR: If you could change anything in the scene, what would it be and how would you do it?

GC: I think we could write a novel on what needs to be changed in our scene. The racism and violence are definitely two important things that come to mind. If you see a fight, break it up. If you see racist bullshit, let them know that our scene will not tolerate it. The racists are definitely the minority. If we all stand up and confront them, they will go away. Luckily, we've never had a problem with that at our shows. We would confront it if it ever happened. Also, the major label (corporate hardcore) stuff has to go. It's got nothing to do with what we're about.

MRR: What are some of your favorite bands and influences?

GC: Our favorite band is the Clash. They were years ahead of their time, lyrically and musically. The greatest band of all time. We also dig Firehose, Fidelity Jones, All Fall Down, Parliament, Verbal Assault — the list goes on and on. Anything that's heartfelt and has some soul. We just love music. It's our life.

MRR: A couple of your songs seem ska or reggae influenced. Do you like ska and reggae?

GC: We love ska and reggae and it is a big influence on us. We have a couple of new songs which are heavily reggae influenced. Not straight reggae, but you'll find it in there somewhere. It's just great music. You can groove to it.

MRR: Do you have any white power types in your area, and if you do, how do you deal with them?

GC: Albany has no white power bullshit, I thank god. We've never had to deal with it because it's never been up here. I don't think our scene would put up with it though. Luckily, it's not a problem.

MRR:Any closing comment?

GC: Just give us a chance and listen to what we have to say. Catch us on tour this summer. Please tell us what you think. We really want to hear from people. Don't fuck up this scene; it's all we got.

Glee Club still has a few "Looking" CDs left. Write to Hellacool Records/PO Box 9301/ Schenectady, NY 12309. "Faraway Lands" should be out soon. It's $3 ppd. You can write to Glee Club at 26 Hayes Rd./ E. Greenbush, NY 12061. One of their former members, Keith, is in All Fall Down.

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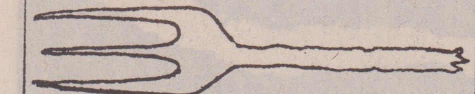

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subVert

Subvert are an amazing band from Washington. Despite current trends, they've got nothing to do with SubPop and play raging hardcore. This interview was done with Eric - vocals, Gerry - bass, Shawn - guitar, and Purkey - drums. Outside of Gilman. By Lance.

MRR: Since the first time I saw you folks with Final Conflict here at Gilman, you've had quite a few line-up changes. Is this a pretty stable line-up? What's been happening?

Eric: Now it's a definite, stable line-up.

MRR: What happened to your other guitar player? You used to have two didn't you?

Eric: Mark, our original bass player, quit because of school and things like that. So John Grant, our rhythm guitar player, switched to bass. Then he had to leave because of personal problems.

MRR: Where are you from? (to Gerry)

Eric: Gerald Erwin used to play bass for the Rejectors up in Seattle back in '62 I think.

Gerry: Yeah, '51 or something like that. (laughter)

MRR: How did you know them?

Eric: We bailed him out of jail and he's here!

Gerry: Yeah, that's the first time I met them.

Shawn: Plus he produced our album before he was in the band. So it worked out really good. He was already aware of the music and what was going on.

Eric: So we taught him how to play bass pretty well. (laughter)

MRR: Do you think that you're going to tour now that you have this line-up?

Eric: Yeah, we'd like to do something more extensive than this (a week of shows). But it's just a real lack of money and organization of setting this up. We've never set anything like this up before. We're really trying to keep it together with ourselves.

MRR: It seems like now you're at a stage where it could even be lucrative to tour. The Hippycore 7" did real well and now with the album...

Shawn: That's why we're going out on this trip. We hope to break a little ground then hopefully be able to come back again.

Eric: We hadn't toured any further down than San Francisco last year. But this is going to be like checking out the scene.

Gerry: Next time we'll probably still play the same places.

Eric: Just trying to get our name out. I doubt if too many people outside of here have heard of us at all. Trying to check out the scene and make connections.

MRR: When people do talk about Subvert over here, they sort of label you a U.S. "peace punk" band. Is that a label you're happy with? When people say, "Subvert, that peace punk band," what's the first thing you think?

Gerry: I'm not too fond of the peace punk label myself.

Eric: It's like, Jesus, people should have something better to do with their life than to tag bands. We were doing this before I ever heard what peace punk was. I just started hearing stuff last time we played in Portland about this crustcore stuff. We're just a punk rock band.

MRR: But you do have politically oriented lyrics and the musical style is similar.

Eric: Well, the lyrics are where it's at.

Shawn: They're not the only important thing. In the sense of peace punk... Maybe at one time we were, but now we're not like passive. We say what we have to say, but if it comes down to confrontation, we're going to go.

Eric: We're just saying what it always seemed like punk rock was about. That's just where it's at. We've just got some ideas that make sense to us. We're not preachers. We just want to share an idea.

Shawn: When you get the whole peace punk tag it's like, "Oh I can guess what they'll sound like. They'll probably be bitching between every song for 15 minutes."

Eric: A lot of these bands that are tagged peace punk bands... I don't wanna get down on any of them as bands. But the whole label -- it just brings up these connotations of empty dogma. These politcal statements. What do they have to do with anything if it isn't with you when you're walking down the street.

MRR: It's really too bad because it's also taken a lot of impact out of a lot of really great bands.

Shawn: When they hear peace punk, they don't even consider what the music may sound like.

Gerry: Musically, we listen to everything from Neil Diamond to...

SUBVERT

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MRR: Did someone say Neil Diamond?

Eric: Yeah, we listen to a lot of Neil Diamond and Barry Manilow.

MRR: I could believe it!

Eric: We listen to way too much music.

MRR: What do you folks think of the Pogues? (laughter)

Eric: I love the Pogues. I fuckin' love the Pogues. They're a big inspiration on me.

Shawn: That's his thing.

MRR: One thing we were talking about earlier as well was the issue of dealing with skinheads and violence. First of all, what is the situation with things up where you are in Washington?

Eric: It was starting to get fairly bad with nazi skins.

Shawn: Yeah, American Front, War Skins...

Gerry: Those skins from over in Idaho.

Eric: Yeah, there were a bunch of skins that came over to Seattle to get us. They never showed up. (laughs)

Gerry: What happens every time is there will be a couple of bad ass skins will come from somewhere. They'll hang out with a few of the young kids. They get them in trouble then they take off. Then little kids get beat up.

MRR: What are some of the worst experiences you've had with them?

Eric: It just escalated. This friend of ours from Tacoma, he's this little kid. He had a full arm cast on. Some big skinhead from out of town took it upon himself to beat the fuck out of him and smash up his cast. That went from one thing to another. One thing that's good about that area is people won't just stand back. They'll call people on their shit. If it comes to violence which isn't a cool thing... I mean I'm not a pacifist but it's a tight thing.

Gerry: People are really good friends is what it comes down to.

Eric: I'm not a pacifist but I believe in a lot of pacifist ideas. Violent isn't a good thing but there's a logical confusion.

Shawn: It all got out of hand. It got way out of hand. This guy got pummeled by about six or seven people and this other guy got a two by four broken over his a head a few times.

Gerry: I think it was a railroad tie.

Eric: It was an ugly scene. Why does it have to come to that?

MRR: Well, they bring it upon themselves.

Eric: That's what I mean by a natural conclusion. It's a fucked cycle.

Shawn: Up to about a year ago I was in thought completely passive. I wouldn't even consider a fight. I just got to a point where it has to go down. It doesn't matter if these guys are bad ass or whatever their situation is. When it's head up, people are people and if you're gonna brawl...

Eric: And there's no chance of... people that are hardcore white power, you can't convert them.

MRR: It's not like you can re-educate someone who's been told this years and years.

Eric: Exactly. You can show them all the amount of love and compassion and support and it's not going to change their mind. It's the younger kids that think it's cool. That's where it's got to start. You have to tell them, "No, it's not cool." It's un-being a racist whether you have hair or not. The whole thing about being skinhead is really irrelevant to the deeper issue. It's not cool to be a racist. It's fucked up to be homophobic. It's fucked up to be sexist.

Gerry: It's the same reason that people become cops. They get fucked with when they're kids and they try to take it out on somebody else.

Eric: Exactly, and they need a scapegoat. They can't look at the problems and see it in themselves which is where it's at. So they say, "It's the fuckin' fags! Fuckin' niggers!" Fuck you! It's you man, or woman. It's the person right there.

MRR: It seems like racism is just one issue. But there are other things going on.

Shawn: It's hate.

Eric: That's one thing that in our area at least punks know racism is bad. They know sexism is bad. Then this homophobic thing comes in. No one really knows. But it's the same thing. It comes from the same mind set. The same attitude. It's like looking for something outside yourself. Looking for a target to put it on.

Shawn: A lot of people don't understand. Me and Eric will go sit in a gay bar and have a beer because it's cheap pitcher night. They're just like, "What?!? You do what?!?" Shit, I go out there and disco. (laughter) It's beer and cheap pitchers. They hit on you or whatever and it's cool.

Eric: Yeah, it's that whole macho thing. "Yeah, I hate fags." Why? "Uh well, they hit on me once."

Fuckin' A. You're not secure enough in yourself?

MRR: It's not like they haven't done it to women either.

Eric: Exactly. How many drunk people have gone up to someone of the opposite sex and been all, "Hey baby, blah, blah, blah." It doesn't matter, to put it bluntly, where you put it or where you take it. It doesn't make a world of difference. It's what you are as a preference.

MRR: Is there an awareness of that up in your scene?

Eric: I think it's growing a lot.

MRR: Do you folks feel like you had a lot to do with that?

Shawn: I wouldn't say directly. Maybe indirectly. Then there's other bands. The whole scene is working.

Gerry: It's not just a thing with the band. It's just people we hang out with. They can hang out with us and if they have problems we stick by them.

Eric: It's just sharing ideas. The whole thing with the band. We just have these ideas. When we walk down the street these ideas are in our head. We make sense out of our lives with them. It's how we make some kind of sense in the world. It's not like some preachy message. It's not like, "Oh, you eat meat. You're not as good a person as I am." It's just, here are some ideas. Take them.

Gerry: I think a good way to turn people off is to preach at them.

MRR: Either way nobody wants to be told what to do.

Shawn: Yeah, you can tell them that this is a fact. But you can't say, this is a fact that you have to believe.

Gerry: Yeah, this is what I do. If you don't want to do it, that's cool.

Eric: This is just what we see as a band. This is what we see as individuals. This is what I see through my eyes.

MRR: Who writes all your lyrics?

Eric: I've been writing all the lyrics lately. It's not like anyone would come out with these huge personal statements because the other band members wouldn't be into it. I'll write lyrics and put it how I feel. But we talk a lot about what we want to say and how we want to talk about it.

MRR: Have you ever been in a situation where they've wanted you to change something?

Eric: Yeah. "Man In A Crowd."

Shawn: But that was just rewording and giving suggestions.

Gerry: It's not like we tell him what to do. It's more like, why not try this?

Eric: Just better ways to say it. Who am I or Shawn or Gerry to talk for the four of us.

MRR: It seems like you have similar ideas. I remember once you were telling a story on what "Psychopath" was about.

Eric: The songs don't tell the story. It's more of a response.

Shawn: It's the anger. Our old guitar player wrote the lyrics to that song.

Eric: It's about this young girl that was at a punk rock show in Tacoma. The show got out and she was on her way home.

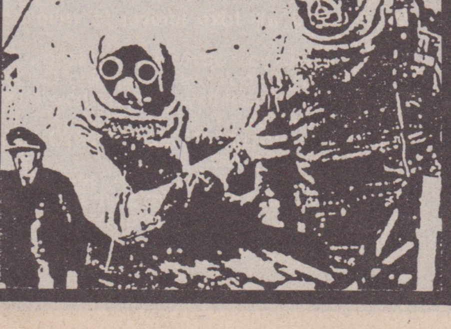
Shawn: She was trying to hitchike. She got stranded.

Eric: She got picked up by this guy and ended up being raped and tortured. It was really bad situation.

Shawn: He had just been let out after doing something like 25 years -- for the same thing.

Eric: It really hit home with the whole scene. She was like a girl that hung out. That whole song was just angry. Fuck this. As it got more refined, it brought out of the anger... Kind of pointing at some things about rape. Like how rape affects everybody.

Shawn: The guy was taking her away to kill her. She got away at a gas station. That's the only reason he got nailed. They went on the defense that she was a prostitute and he paid to have hard sex with her. She was a 14-year-old little punk girl.



Gerry: And it was the way she was dressed. The same bullshit.

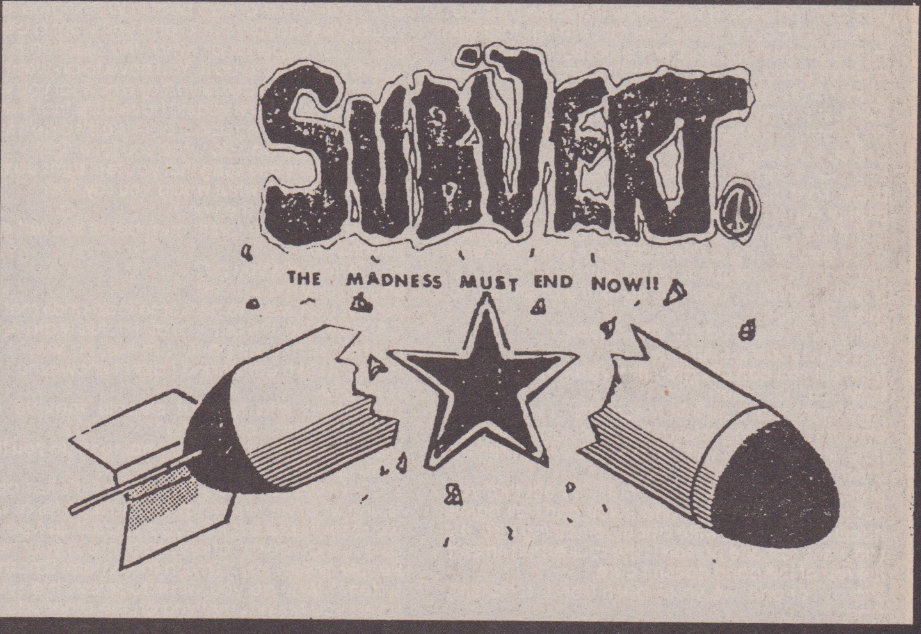
Shawn: That had happened to other girls in Tacoma before. They got on the prosecution and gotten off. That's what they tried to do. It was too big of a media thing. It was on every day of the news. He pretty much got life. Sixty years or something.

MRR: Probably a lot of it had to do with the fact that he had just gotten out of jail. It probably would have been a lot harder if that weren't the case.

Shawn: They would have blown it under. It would have been a report on the second page of the local section. That would have been about it.

Eric: What the whole prosecution used as far as saying she was a prostitute... that goes even deeper. Basically legally saying rape is sex. It's fuckin' not. It's fuckin' violent assault. It has nothing to do with sex. It's power structure and total domination. We're just taught all this shit. Society breeds rapists, then wonders why they fuckin' pop up. Society breeds serial killers then wonders why. "Ooh, this is really twisted." No man.

MRR: People don't want to realize that rapists aren't insane people. Rapists are just common folk.


SUBVERT.
THE MADNESS MUST END NOW!!

Eric: What doesn't get addressed a lot is that the climate just builds. Women being afraid. There's a total climate of fear and mistrust. That translates onto the street with everyday existence.

Shawn: Yeah, if we're walking down a street and a girl is walking the other way, she'll switch her purse to the other side and cower by.

Eric: That's the whole climate that it breeds.

MRR: It's also like a stereotype. They want to think that the people who are really dangerous look weird and are somehow different. When it could just their next door neighbors or a relative.

Shawn: That goes into the media and the TV. People are brought up as kids.

Eric: People are just fed all this stuff. At school. On TV. In religion. That's something that everyone knows. But it doesn't change it.

MRR: Well, to change the subject -- oh, I'm sorry. Were you done?

Eric: Yeah, I'm done. You're oppressing me, Lance. (laughter) You're being uncool and heavy on me.

MRR: A lot of your songs also talk about nuclear weapons or the threat of nuclear war. With what's going on in Eastern Europe, how do you feel it's going to change things?

Eric: The nuclear weapons still exist. It's the same threat. I personally don't think nuclear war is ever going to happen in a premeditated... It's accidents. As long as they're around, an accident is going to happen.

Shawn: And the stuff in Eastern Europe. They just lost control of the people. To me all the talks between the U.S. and the USSR. It's all just for the people.

Eric: They're just talking shop. They're talking business.

Gerry: Thatcher was saying the other day that they weren't going to reduce anything just of the safety of having them.

MRR: "The safety of having them." That's a weird thing to say.

Eric: Yeah. I would guess the songs you were talking about were "We All Fall Down" and "Ghosts Of Hiroshima." "We All Fall Down" is about accidental nuclear war. Not just about it, but bringing it down to a personal level. "Ghosts of Hiroshima" is more, once again, about the climate that nuclear war breeds inside us. We have mindset. Not with the technology. But we're bred with it. We grew up with it. It's like, God, we're the second generation that's had to live with it. Like it's totally normal. "Yeah, there's nuclear weapons and any minute it's all gone."

MRR: It's funny how much of it is just economics. Even all the talk about safety is just a scam. It's all money.

Eric: Yeah and when it all trickles down, the two super powers are both making money off each other. Selling parts to each other. It's this big interconnected thing. There are no borders when it comes to money.

Gerry: The companies that are building all the warheads, they rip 'em both off.

MRR: It's like capitalism is internationalism. (laughter)

Eric: Even if you're a communist.

Shawn: It's like the Cold War is over.

Eric: And the consumer war has begun!

MRR: What worries me is that one day there will be no nuclear weapons and the peace movement will crumble because they've been satisfied. All the liberals will go back home. Then they'll find something else to make money off of. Capitalism will continue.

Eric: All that's going on in Eastern Europe, look at how the American news media is taking it. Capitalism has won. The American system is so fucking wonderful. Finally all the other countries have seen the light. They're busting down the Berlin Wall to run over and buy VCRs. There's this McDonald's in Russia that can seat 900. It takes a week's worth of pay to buy some fuckin' death burger. And America is going, "Now they know. They've seen the light."

MRR: It's the same mentality that Hispanic workers have trying to get across the border hoping to find something in the United States.

Eric: Like it's the Mecca. Land of Opportunity. The come across thinking it's a golden oppurtunity. It's fuckin' America, for God's sake, give it a rest.

MRR: "What Does It Mean" was on the first Hippycore 7". What kind of thinking went into it? Are any of you vegetarian?

Eric: Shawn's a vegetarian. I'm a vegan. Gerry and

VOTE
I WANT YOU TO VOTE

Purkey both eat meat. That song wasn't so much about eating meat, although there are arguments that come into it. Mostly that song was about animal experimentation. Shawn and I have talked about it. We would get into several arguments talking food politics even if we were all vegetarians.

MRR: In a lot of ways it's a separate issue.

Eric: In some ways it is and in some ways it's not.

Shawn: It's just that we know the score. There are also a million people who know the score that are all talking about it. There are other things that we think are important, and that is too. But speaking as a whole band, we can't say, "You murderer, you ate a hamburger."

Gerry: It's a personal choice too. For myself, if I could afford not too eat any of that, dairy products and stuff, I wouldn't do it.

Eric: Well, I can't afford it. We could get into a big brawl right now. But that song is mostly about animal experimentation and we might be toning down the animal rights thing just because it would be so easy to peg us. "Two of the guys in the band eat meat. This song has no validity."

Shawn: We're just opening up for the anarchists to take us down.

Gerry: We've all had our little debates.

Eric: Big debates. (laughs)

MRR: But you can all agree that vivisection is probably bad. (laughter)

Eric: Yeah, that's definitely something we can all agree on. We bring it down to something more than cute little bunnies with mascara being rammed down its eye. It's just life. Lives.

MRR: It's good that you do that. It's cool that you actually discuss things and if you don't all agree about a topic, you write about something else. It's sad when just one person is the spokesperson and the rest of the band doesn't care.

Shawn: For one, we've all been friends for a long time.

Gerry: There are four personalities in the band. That's justthe way it is. However many people you have in your band, it's not going to change the personality of the people in the band. A band can have a message, but each message is each song.

Shawn: You'll see a million anarchist bands that all think the same and then break up because one person has a different thought. If you're too uptight... We're not dumb and just beginning. We've been at it for a while and we know what we think. We've just come to terms. I'll see it all the time. One person in the band will just quit.

MRR: They're too rigid.

Eric: That's why I think a lot of the anarchist, left-wing and liberal bullshit way has a way of just eating itself. The statement I just made was a lot like that too.

Shawn: There's no such thing as the perfect anarchist.

Eric: Well, you can try to take out all the animal products from everything you do. But you can drink a beer. Those companies invest in all these different things. What holds the label onto the bottle? Some kind of glue. Who knows where that comes from.

Eric: There's the cynic view that's always looking for something that's wrong. But you never look for something that's actually happening. As long as you can boycott things and not eating what you feel deep down inside is wrong, if at least you're doing it for yourself and you're making steps to know it's like, "Yeah I'm doing this."

Gerry: I think even more important than that is just being aware.

Eric: Being aware and being able to have it inside you head. Outside of that it's like nothing. You can scream "bring down the government" all you want and nothing's going to happen.

MRR: Sometimes it's worth it to participate in boycotts.

Eric: Oh, definitely. We're not talking down about boycotts. Not at all.

Gerry: Like Coors, the G. Heilman Corporation. They own most of the cheap beer in Washington. But if you have a couple bucks and you want a beer...

Eric: It just depends on what the situation is and where you're at to do it. You have to do what you can. It's how you perceive it and how far you want to take it. As long as you still have a life that's worth living to you. Talking about beer like it's a life is really belittling it. But you do what you feels right.

MRR: If there's one song that you feel sums up what Subvert's about, what would you say it is?

(Purkey arrives in the van.)

Purkey: Hi, I'm the fourth member of Subvert and I just arrived.

Eric: Where did you go?

Shawn: Hey, he's drunk!

Purkey: I just went to get some food and I met DEZ CADENA!! No, I'm drunk at all. I actually drank tea. I almost shit in my pants. I'm like, no way! I was talking to him earlier and I didn't know who I was talking to.

(Talk goes into famous people they've met throughout their childhood.)

MRR: Back to the question, what song do you think sums up Subvert?

Eric: I would say "Free Your Mind." It's just about taking what we're saying personally. As far as what we're saying, taking it like you, yourself, as a person, as a human being, changing things in your head. People always say, "Smash the system! Smash the system!" Why do you want to smash the system unless you have something on the other side that you're human for? There's got to be a target and not just the wall.

Purkey: You've got to change yourself before you can change your environment.

Eric: I think "Free Your Mind" is it. Like the chorus goes "Revolution starts with love in our heart and the vision to see we can all be free." Not someone jamming political slogans in your face and telling you, "This is the way. This is the way."

MRR: Whatever happened to those old t-shirts that I had? The ones that say...

Eric: Smash the state and have a nice day! (laughs)

Shawn: Cheers!

MRR: That should have been your record title!

Eric: I like that a lot. Either that or "Fuck shit up (and pretend you're really really mad when you do it)." (laughter)

MRR: How did you hook up with Raging Records?

Eric: Through Jack and Joel. Baz heard our 7" and wanted to do the album.

MRR: Did you meet Baz when he was out here?

Eric: No, I've never met him.

Shawn: I didn't even know he came out here.

Eric: Yeah, he was with Jack and Joel for a while.

MRR: Yeah, they stayed at my apartment. There were like seven of us in this little studio about the size of this van. All sleeping cramped with cases of generic beer.

Eric: We're going down to play in Jack and Joel's living room.

MRR: Man, that's the place to play. I heard Chumbawamba are coming out and are playing in their living room.

Purkey: Ask us what our influences are.

MRR: What are your influences? John Bonham? That's what all drummers say. (laughter)

Purkey: I'd say my influences are Pink Floyd and Nirvana...

MRR: What do you think of the SubPop stuff up there?

Gerry: I hate SubPop.

Purkey: They basically monopolize the scene. If they didn't do that, they would be a lot cooler.

Eric: They've basically polarized the whole scene. Either you're a Seattle band with the Seattle sound or you're a Seattle band that doesn't play out a whole lot.

Purkey: But Nirvana is still the best band in the world.

Gerry: SubPop basically comes off as like, if you're not on SubPop...

Eric: You're worthless.

Purkey: Basically a lot of bands I know that talk about SubPop say it's really fucked. Johnathan and Bruce don't know how to handle the money and a lot of shit isn't working out. They're getting more money thrown at them because CBS wants to buy them out.

Gerry: Johnathan used to be a good friend of mine, and he's basically told me himself he is a "stereotypical jew." He told me that himself.

Eric: Make sure when you print it, that he said that and we didn't say that about him. All we need is another Professor Gerry. (laughs)

Shawn: I wouldn't give SubPop that much credit. They're just there.

Gerry: Sure they're doing a lot of stuff. But in my eyes, they're not that special. The bands themselves are great.

Eric: I saw Mudhoney once and I thought they were great. But then I realized that I liked them because they sounded just like Iggy and the Stooges and I love them. That's pretty bad when it's the only reason you like a band.

MRR: Well, I'm running out of tape, so we should end soon.

Eric: Man, just flip it over and ask us more questions.

MRR: No way, I've gotta interview Apocalypse on the other side.

Eric: Well, let's get the address. That whole mail thing... we got a lot worse rap about being lazy in replying then we should have. Anyone who sent us money, it went to the wrong address. The address that we were using on the back of our EP wasn't going for about a year. We're kinda slow with mail when we get it. But when we don't get nine tenths of it, it really makes us look bad. There was a lot of mail to Seattle zines calling us assholes and stuff. But now we have a permanent address. So write and send stamps. But don't just write saying "send me info on Subvert t-shirts and stickers." At least write a letter.

MRR: Then it will take forever to write back! (laughter)

Purkey: Send us your opinions on our songs.

Eric: Send us your opinions on anything. Our songs aren't that important to warrant a whole letter.

MRR: Sure they are.

Eric: Okay, you said it. LANCE SAID OUR SONGS ARE IMPORTANT! (laughter)

Purkey: Jason Traeger, hi! I haven't seen you in six years, but you sold me my first drum set.

Eric: Hi Donna, you never sold me a drum set. (laughs)

Purkey: Hey Dad!

HAYWIRE

This interview was done before the band split up. Every band Billy Rubin's been in has broken up before we got their interview to print, so this time it goes in regardless--a bit of history. Interview by Lance and Walter

MRR: So, first of all, who's who?

Rick: I'm Rick and I play guitar.

Billy: I'm Billy and I sing.

John: I'm John. Bass.

Vadim: I'm Vadim and I try to play the drums.

Billy: And he does a mighty fine job of it too.

MRR: Maybe we should start by taking this all the way back. Do you want to talk about what happened with Half Off?

Billy: Half Off was around for quite a few years. Album. 7". It broke up when we failed to go on tour. Shortly after that John and Rick, who had been long time friends, started jamming. They needed a drummer so they picked up Vadim. Finally, I got in there. So it wasn't like we were trying to do some "three members of Half Off" thing. It just kind of happened that way. The other two members of Half Off other than John weren't even original members. So it's not even like a Half Off reincarnation. It's a completely different thing.

MRR: At this point, as far as musically or whatever, do you feel that you're taking off from where Half Off ended? Is it completely unrelated? Do you feel like it's a progression from that?

Billy: To an extent we were a take off. I mean, we were in that band together. I don't really feel that Half Off influences this band any more than the same influences that I had before that band. I still have those influences. But I don't see the two to be really related.

John: It's a totally different state of mind. When I was in Half Off, I would write things and I would say, "that doesn't really sound like Half Off." Because I was a new comer to the band and I didn't want to throw them into a different league. So it's sort of like a whole new frame of mind.

Vadim: I learned to play drums in Half Off. When we decided to start a band I was like, "Okay, I'm gonna learn to play drums and it's going to be punk rock." So I guess it influences me. But as far as this stuff... it's a totally new band. It's not Half Off part 2 or anything.

Rick: I wasn't part of Half Off. (laughter)

MRR: Okay, that's the end of the Half Off questions.

All: Thank you.

Billy: It is annoying that we read a lot of reviews that say Haywire sounds just like Half Off. The only thing that I could possibly think that's in their mind is that my voice sounds the same. I can't hold that against a reviewer. It's true, it's the same voice. I don't have Paula Abdul's producers yet. So it's pretty much identical. Otherwise I don't think it sounds like Half Off at all.

MRR: Actually, I would say that the music is quite different. In a lot of reviews I've read, people compare you more to Motorhead...

John: You've been reading the wrong reviews. Everyone says we sound like Black Flag. (laughs) It's just something we don't understand.

Billy: We get a lot of the comparisons to Black Flag. Sometimes they pick out things where it may be true. But usually it's just for lack of better comparisons.

John: Or creativity on their own part.

MRR: It's strange because Half Off used to always get lumped as a straight edge band. Now it seems like you get lumped as a Blast-type band. Why do you think that happens? Do you think it is an influence in what you do?

Billy: Like I said before, I can't leave any influences that I've had. Any person who has a tattoo, that ever had a shaved head, that ever sang for a hardcore band, can't say he isn't influenced by Henry Rollins. That's a lie. In fact many people who don't have those qualities and sing for a band are still influenced by Henry Rollins. It's inevitable. We've had some influences. But Rick writes 90% of the music and about 50% of the lyrics. Are you influenced by those bands Rick?

Rick: No.

MRR: Would you say that there are any bands that you do fit in with? Like bands in your area?

Billy: We don't know them. We have bands that we're friends with like Carry Nation and Headfirst. They are our good friends. But as far as what they're trying to do and what we're trying to do and what we're all playing musically, no. But in the true sense of alternativeness, I don't feel that it really matters. They're our friends. I know that's not what you were looking for.

MRR: Are there any bands that you would compare yourselves to now? Is there anything you're trying to get at?

Billy: I don't know. Musically I would compare us to an immature Black Sabbath. If someone thought that way about us, I'd be pretty satisfied. That is a compliment.

MRR: So you're not going to go on any spoken word tours yet? (laughter)

Billy: I don't think anyone would want to listen to me. (laughs)

MRR: Now as far as the music, you (to Rick) write 90% of the music. How does that happen? Does one person come up with a song or is a combination of a lot of people?

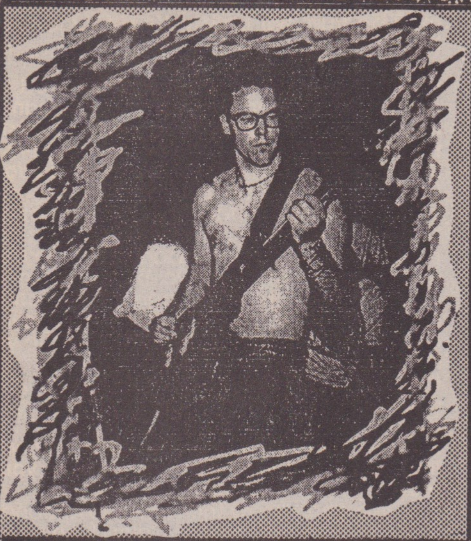
Rick: Oddly enough, a lot of it's just a backlog of stuff I had. A lot of it's just really old material that I introduced to the band. That's how it works unless John has an idea that's new. But I've just kinda reworked my older things to fit this band.

John: Haywire is the opportunity for Rick to bring out a lot of his stuff that a lot of his other bands wouldn't really let him bring out.

Billy: And a lot of the stuff they wouldn't let him bring out, maybe wasn't in the form that he wanted it to be. Now he can play it. I think basically the goal of Haywire when we started out was just be really heavy. Let's try and be like a massive band.

John: Just outlet. Don't be like, "We wanna fit into this" or "we wanna sound like this." Just outlet. It's gotta come out. This is the way it's gonna come out.

Billy: Mind you, my lyrics don't mean like... I don't sing about nonsense. But at the same time, I can tell you right now I'm way more into just being in the band and getting to scream a whole than what I'm actually saying. I try to say something that's important. But the rush is way better. I don't want to say



"save the world" or "feed the homeless." I don't care about any of that stuff.

MRR: Maybe it seems kinda weird to ask this now. But what are your lyrics getting at?

Billy: I sing about all kinds of different things. I'm really really bored with what everyone's singing about. To me it's very obvious. Ian writes a song about straight edge. Everyone else writes a song about straight edge. Ian writes a song about rape. Everyone writes a song about rape. Dan O'Mahoney writes a song about child abuse. Everyone else writes a song about child abuse.

MRR: And not as good.

Billy: I suppose I could do exactly what those guys are doing. Or I could start writing songs about stupid things like fucking and we could send all our demos to SubPop. But I'm not interested in that. A lot of the topics that are in my mind are like the pending race war that's going on my mind. I like to write about a lot of things that insult people and fuck people up. I think it's true for me and Rick both that we're influenced by the psychotic side of the world. Not for shock value, but just for the same reason that you would buy a Charles Manson book . You're just curious.

MRR: Then would you say that beyond just the riffs and the lyrics, creatively speaking does everyone in the band have equal input? It seems like you're more high just on the energy of the band than anything else. Is that fair to say?

Rick: Yeah, I think so. When I write, they're more or less narratives. If people take it as my personal point of view, then they have problems. Especially on the material on the new record.

Billy: There's a new song on the record called. You tell them what it's about.

Rick: It's basically about a child molester. But the way it's done, Billy is sort of taking the role of the child molester. I think a lot of people will take the wrong idea that Billy Rubin really goes out and...

Billy: The way I've had accusations fly against me in the past, I'm sure someone will say, "That's fucked, you wrote a song about raping poor little kids." Lighten up.

John: People who don't understand satire are the people who took "Nazi Punks Fuck Off" as a serious role model.

MRR: People tend to take lyrics much too literally now days.

John: Well, people are stupid. (laughter)

Billy: We wrote a song called "Looking Down" on Private Hell. I wrote a song about homophobia and everyone accused me of fucking my girlfriends up the ass and writing a song about it. Yeah, that's all I have to do with my time is have anal sex with my girlfriend, who would even kill me if I attempted it, so you know it's like...

MRR: You can't please everybody.

Billy: Well, you can't please anyone. A lot of the time I feel like we've been pretty lucky to have gotten away with as much as we have.

MRR: Actually I'd like to talk a bit about what it's like living where you live in Orange County or wherever you live in Southern California. Obviously a lot of people talk about L.A. or Orange County being this teribly, depressing smog town...

Rick: Well, they're not too far off.

John: You folks have a lot more nuts up here though.

Rick: At least they're tolerable though.

Billy: Yeah, we were walking around Berkeley today, yeah, everyone's parents smoked pot. That's fine. Whatever.

MRR: I'm just curious of what you think of just living there. There's always been a problem with just shows there and really big cliques.

John: Yeah, there's a problem there. But something that kinda pissed me off was... we didn't know about the flyer (for the Gilman show) and we got up here in Berkeley and all these people were like, "Wow, you're from Orange County."

Billy: They were saying, "Oh you guys are playing? You're on the Orange County show." And we were thinking, why are they saying this? So we get here and we read the flyer. The flyer is totally fucked up! The flyer says "Haywire consists of members of Underdog, No For An Answer, McRad," and it says all over that these bands are from Orange County. It's true that when I first moved out here, the first place I lived was Orange County. But now I live in Long Beach.

MRR: Who cares anyway?

Billy: Right, we're from planet Earth. That's unfortunate as it is. It is very clique-ish. But half the time, I feel that it's just a bunch of hype.

Vadim: I heard someone say, "Oh you folks are playing the straight edge, Orange County show." It just seems that everyone thinks that everything from Orange County is straight edge. But DI's from Orange County too.

MRR: I guess they're anything but straight edge. Anyway, you folks have been around for a long time. You've seen things go up and down. The scene, if you can call it that, is in a lull. What do you do to keep yourself inspired and keep making music?

Billy: Well, let's put it this way. This summer, we're going to Europe because we don't really care about this country we live in.

John: Is that circle A enough for the people in Berkeley or what? (laughter)

Billy: I've traveled across the country and I've been out to New York and I've seen what this country has to offer and I think that we're going to get the same kind of response everywhere that we get right here in L.A. That we're going to have to beat ourselves into the ground and really, really, really play hard for people to get even half of an idea as to what we're about. The first few times Haywire played we got responses like, "It's really different, man. I guess we like it."

John: "We can't handle that".

Billy: Now people starting to get into it. But it's weird. I almost feel like they're imagining that it's Half Off continued.

Vadim: Another reason they're getting into it is because someone that is "cool" in the scene says they like us. Big Frank likes us. Dan O'Mahony likes us. "Well, if they liked 'em, they must be cool. I guess I can like them."

Billy: It's okay to like a band that's got a touch of metal now because they do it. I'm really glad that Frank and Dan like us and I know that it's sincere. But the first ten shows or so, there wasn't a single person out there that knew the words to our songs. But we had sold plenty of records in the area. Now we play and I can't even sing myself. We're bombarded. It's like one of those straight edge pictures where everyone's jumping on the stage. That's not what I want.

MRR: Yeah, when I saw you guys with the Cro-Mags, everyone just stood there like "huh?" It was mostly metal kids. But still.

John: We weren't cool.

Vadim: Still, we weren't cool because until someone says that they're appropriate to like, then they can like us. Until then we're just a bunch of jerks.

MRR: It also seems that when you started, you didn't look like a straight edge band. You're

not metal enough for the metal crowd.

Billy: That's one of the things we kind of took advantage of after Half Off broke up. Well, three of us. This sort of leaves Rick out, which sucks. But I think we all took advantage of starting again. We were able to say, now we don't have to be a part of any of that bullshit. We want to make it as clear as possible that no, we're not a straight edge band. Even if you ever heard one of our records, you would know that we weren't a straight edge band. But all these kids kept saying, "Oh Half Off, that straight edge band." That's fucked.

MRR: Still, a lot of people are buying your records even if it's from these cliques. But you must think you're affecting some people with it.

Billy: Oh, I'm sure we are. I know our message is getting through to a lot of people. Even nowadays people are coming to me and getting inspired by Half Off's lyrics because, let's face it, straight edge is going downhill. It's not the cool thing anymore. I'm not sure if it's because SubPop is going uphill. (laughter) But I think a lot of it is Ray being exposed for what a lot of people knew he was. Straight edge isn't that cool. So nowadays I get a lot of people telling me, "Wow, I was reading your Half Off lyrics and I never new how cool they were."

John: Two years too late.

Billy: Yeah, in a bout another two years they'll be saying, "Yeah, I was just reading the lyrics to Looking Down." Who knows? I don't want to sound too jaded or too condescending. That's why I don't want to put too much emphasis on the lyrics. I want to play mean and heavy music. If nothing else, people can just not listen to what I'm saying and just band their head. (laughter)

MRR: You were talking about your "message." Not just the lyrics, but what do you think is the message you're trying to get across?

John: What I see it as is... Just open up and do the creativity thing. It's hard when you're 16 years old and your only influences are D.R.I. or Bad Religion or whatever. Give it a chance. Open up and just do it. Push yourself hard. So many bands, so many people, and so many fanzines just cop out. Like they hear a new band, "Oh, I'll compare them to... Youth Of Today."

Billy: Three sentence record reviews.

John: Stuff like that. I want to inspire people to push themselves for a better sound, a better idea, a new idea. Keep it moving. Hopefully people will pick up on that even if they're imitating us. Just pick up on something new and do it. Don't stagnate.

Billy: I'd like to get a variety. So that there's different types of bands playing the same kind of show. It seems like back in the early days of punk rock, that was the case. You would have the Minutemen playing with Black Flag playing with someone like Negative Trend. Nowadays you've got the Youthfest or the SubPop decadence. I like aspects of both of those scenes but...

MRR: Well, by your standards, what would you say is the best show Haywire's played?

Rick: For me it was Arizona.

Billy: We played in Arizona with Last Option. For me I had fun playing with Tad and Nirvana at a 21 and over place. I was in an arm brace. I had my arm imobilized and we still had a good time.

MRR: Why did this stand out for you? Did people like you there?

Billy: Yeah, some people told us we blew Tad away. That amazed me.

MRR: Just because you all way less than Tad together. (laughter)

Billy: That was fun. We played in Santa Barbara recently with Blast! and we got up on stage and thought, oh fuck. The people that are politically correct usually hate us. Everyone there looked like they were either diehard feminist lesbian or straight edge Joe. I was like, oh fuck, people aren't gonna like us. We started playing and people went berzerk. It was like, "I can't believe it!" That was really fun. Then we played at Spanky's with Carry Nation and it was this straight edge fest. But it was great!

MRR: Why do these shows stand out for you?

Billy: It's the way people respond.

John: It surprises us. We're used to people saying, "Are they done yet? What are they doing? Fuck, they don't mosh." It surprises us when someone pushes across the stage, grabs the mike and says, "I want to sing." It's happened at the last few shows. It's the same guy too. (laughter)

MRR: Yeah, you should tell Billy's dad to stay home. (laughter)

Billy: My parents came to see us play with Tad and Nirvana. They stayed for about half the set. They said it was fine until I started singing. (laughter) "I could handle the music. But when you started sing it was just awful." My brother used to be into hardcore then he got really into the Grateful Dead. I was on vacation with my family and I brought a tape of the new record and he said, "I don't want to hear it. I know exactly what it's going to sound like." But he listened to it and said, "Wow, you folks have really changed a lot." I thought that was great. He compared us to the harder stuff on the new Neil Young album.

John: Well, he's got a broad spectrum of comparisons. (laughter)

MRR: What are you folks doing as far as the tour?

John: Twenty six days, May 30th to June 24th. Landing in Frankfurt Germany. We're cruising all over.

Billy: Yeah, we're playing in about eight different countries. We're doing 22 shows in 23 days. I don't know, we've got something like three days off. We're touring with a band called NoNoYesNo. Thomasso from Trust. Unbelievable record. I would almost consider them to be doing the exact same thing that we're trying to do over in Europe. I was talking to Thomasso a few days ago and he was saying that they were running into the same kind of shit. Just narrow-minded people.

MRR: What's going on as far as new releases?

Billy: We're going to have an album. We're desperately trying to get on a larger label. Seriously, with what we want to do, we aren't able to keep putting out our own records and get shit done. We don't even have money to advertize except Maximum. Anyway, the new record is going to be called Abominations. Pushead did the artwork for the cover. It sounds pretty good. The production could have been a little better. But we're happy with it. It should be coming out in July/August. It will be out in Europe on We Bite. When we get back from Europe we'll probably kick back for a little while, then starting working on new material right away.

John: A rock opera.

Billy: Yeah, we're gonna do a rock opera called, "Timmy." (laughter) That's what Crucial Youth is doing actually...

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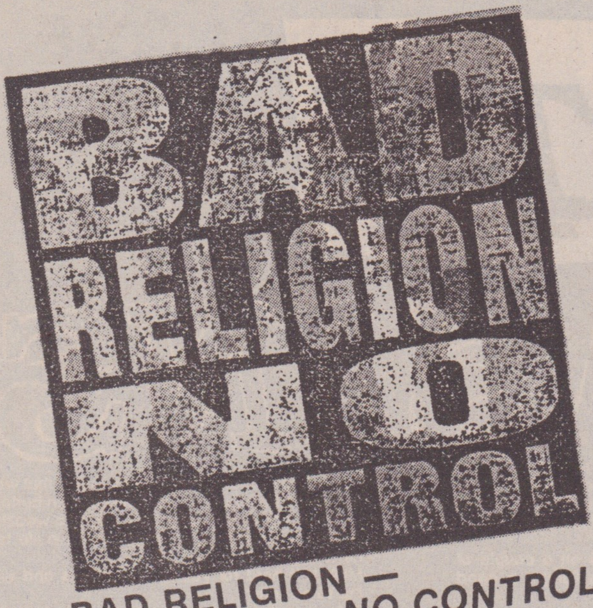

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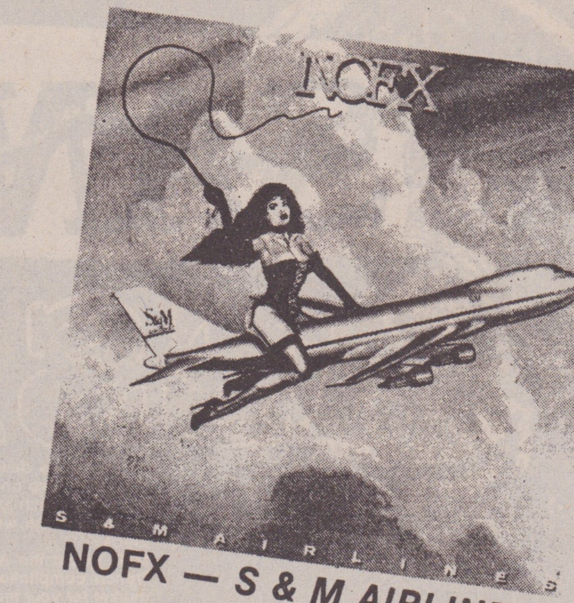

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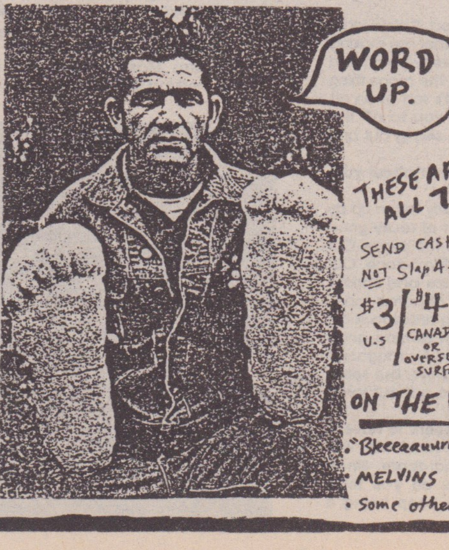

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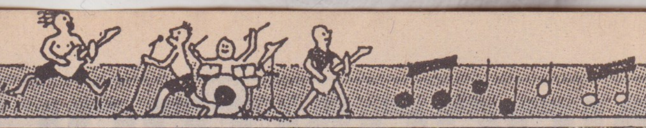

SANITY ASSASINS

Too many times bands follow musical trends that eventually suffocate a particular musical style. Case in point, punk bands crossing over to thrash metal causing an overflow of mindless groups with nothing valid to say and just dwelling on pain and death.

Keith Grave was sucked into such a movement back in 1985 when he played bass for the newly christened death metal band The White Pigs.

Talking about a 180 degree turn, people accused us of being the Connecticut Spinal Tap. Even though we played with TSOL and Battallion of Saints the best thing for me was being fired by those guys. I was miserable playing for them and I couldn't care less about our Combat released EP.

After doing stints with Free Love Society and the Dispossessed, Grave has hooked up with another Ct. scene veteran, Pete Riccio and newcomer Adam Bomb on guitar to form Sanity Assassins. The band combines '60s psychedelic with a late 1970s hard rock punk sound. I caught up with them shortly after their first EP on Tombstone was released. Interview by Karl.

MRR: Well, what's up with you guys?

Keith: Diana Ross wants to cover two of our tunes! And my infection is almost gone!

Adam: I'm all right and I even think I should be. Anyone seen my beer?

Pete: I just finished it. Oh, we should mention our producer Ted Rudzis, because he would bitch and moan and probably be a dick if we didn't and this interview ever came out.

MRR: O.K. The Blowtorch Lovedoll EP is out on Tombstone records now and it's in mono. Why did you guys put it out in this form?

Keith: Well Tombstone Records is Fred Cole's label and his band, Dead Moon, and the label are making quite a name for themselves. When we were offered a chance to be on it we jumped at it. The mono thing doesn't bother us; not only that but it's sort of an art statement or something like a "fuck you to all" the slick produced punk bands who are selling out and forgetting about their roots.

MRR: How is the record doing and what about your new demo?

Keith: The record is sold out now, mostly taken up by American distributors. It's gotten a lot of really good reviews from magazines from all over the place. Our next single will be out soon, also on Tombstone. Our new demo was sent all over the place and various songs have been put on a shitload of comp tapes and comp vinyl. The Tragic Life comp record will be out pretty soon. The tape has been getting good reviews too. We feel the tape is good for magazine exposure and to interest any companies, but some of it would have to be re-recorded to put out some serious vinyl.

MRR: In listening to your demo you seem to have a lot of influences. A bit of Subpop comes out, '60s punk/psych and some early '80s hardcore. Since you're into your second year now do you think you've found your style or will you keep being a sort of musical grabbag?

Adam: We've developed a hard rock style that at times can take on an experimental or psych edge. But pretty much just straight ahead rock. When we practice though, we fuck around with a lot of different ideas.

MRR: I hear the Assassins will be on a couple of French compilations this year. Is Europe a good market for your music?

Keith: Europe is a great place for all American music! I urge all U.S.A. bands to send your demos overseas too. I've had success with overseas record companies with both Free Love Society and The Dispossessed, it just takes a little more time to get your product out.

MRR: What current bands really impress you?

Keith: Marshmallow Overcoat, the Cynics, Cocteau Twins, Tad, Gun Club. Also the Stranglers and old GBH.

Adam: The Bags (out of Boston), Tad, Bevis Frond, the Cynics, Iggy Pop, Soundgarden and Motorhead, and let's not forget Hawkwind.

MRR: Pete, you write most of the lyrics for the band. Name some songs and tell me what they're about.

Pete: The songs are mostly about standard fare, about people and relationships, and society as a whole. I do try to write lyrics in a way that is unusual, you know, not just spoon, June, balloon. "Calling Out" is about not letting life pass you by, about seizing it and doing what you want. "Hope to Grow" deals with the realization that we all have faults and that we can try to work together to make any situation better. The main character of Gotta Getaway is a wealthy girl who gives up money and her station in life to find herself.

MRR: Is it hard for you to play drums and sing at the same time?

Pete: It took a year for me to be able to sing and drum simultaneously. This is the second project in a row that I've sung lead vocals on. The Naked Bakers lasted two years, and The Assassins are now on two years so it's pretty much second nature to me now. I don't think I'd be interested in another project where I wasn't singing lead.

MRR: Adam, you seem to use a few effects on your music, especially when playing out. What kind of reponse do you get from it?

Adam: Most people are into it. I never bury something entirely in noise, it's not just at random.

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Effects can really help to bring out a song especially since we are a 3-piece outfit. Of course there are a ton of "juvenile guitar heroes" out there that say

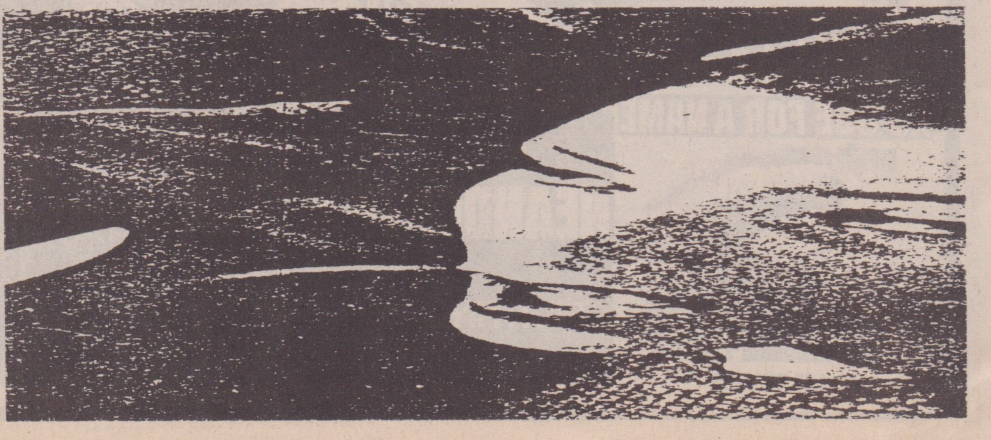
anyone could do it -- what a fucking insult to all the people who write music with effects. Are these people saying anyone could play like, say, Hawkwind or the Butthole Surfers?

MRR: Did you play in any other bands we don't know about before joining the Sanity Assassins?

Adam: I used to jam with a lot of short projects that never got anywhere. But I got to meet a lot of people this way and I went to the area shows. Pete's old band The Naked Bakers used to open for the Dispossessed so that's how I hooked up with them. This is the first project that got anywhere.

MRR: Pete, you said you played in The Naked Bakers. What kind of band was that? Did you put anything out?

Pete: The Bakers were an enigma; we had no following but everybody knew about us. It was just a 2-piece band drums and Chapman stick, really very experimental. We played out for a year and a half. People just didn't know what to think, seeing a drummer vocalist and a guy playing some weird instrument.



NEW BANDS

MRR: Are you guys playing out a lot?

Adam: Not as often as we want to but we are picking up more shows as of late. This summer we will be playing shows around the east coast, especially after the new single is out. We've had some good gigs around here. When we started we got to do one with Tad at the Populous Pudding and we just got to do a show with the Cynics. We definitely want to play in Boston soon... some good clubs are up there.

MRR: Keith, what is your history on the scene?

Keith: Back in the beginning of the '80s I played for Zak and the Sodaboys. It was an outrageous punk band and Zak was really cocky and obnoxious. After that I joined The White Pigs and it was cool for awhile... They were hardcore turned metal. We got to play out quite a bit. Some of them got big egos and it later ruined the band. Next project I was involved with was Free Love Society. We were only around for a short while but we did get a single released. Then I went into The Dispossessed. That was a sort of gothic/garage band. When The Dispossessed split up all of us went different directions. When Jeremy, Dispossessed guitar, died we got back together and asked Adam and Pete to join us for a benefit show for the samaritans. After that show us three decided to start this project because the other two wanted to work on their own thing. Back in the days of the Pigs I really got into buying underground music magazines for contact addresses and now I'm in contact with people around the world. It really helps in keeping in touch with everything that is going on.

MRR: You say you are into the music magazines, but didn't The White Pigs slag MRR?

Keith: That was on the back of The Songs of Sin album. That album was recorded back in 1985 and 1986. The front artwork was done by an artist for the Hartford Courant, which I personally feel is great cover art. After I was kicked out, their replacement finished up the recordings. Then those idiots finished up the back artwork, and they also kicked my car doors in and stole the master from the earlier sessions. That back cover is just an example of how their arrogance ruined them. Now the record is released and it's four years out of date.

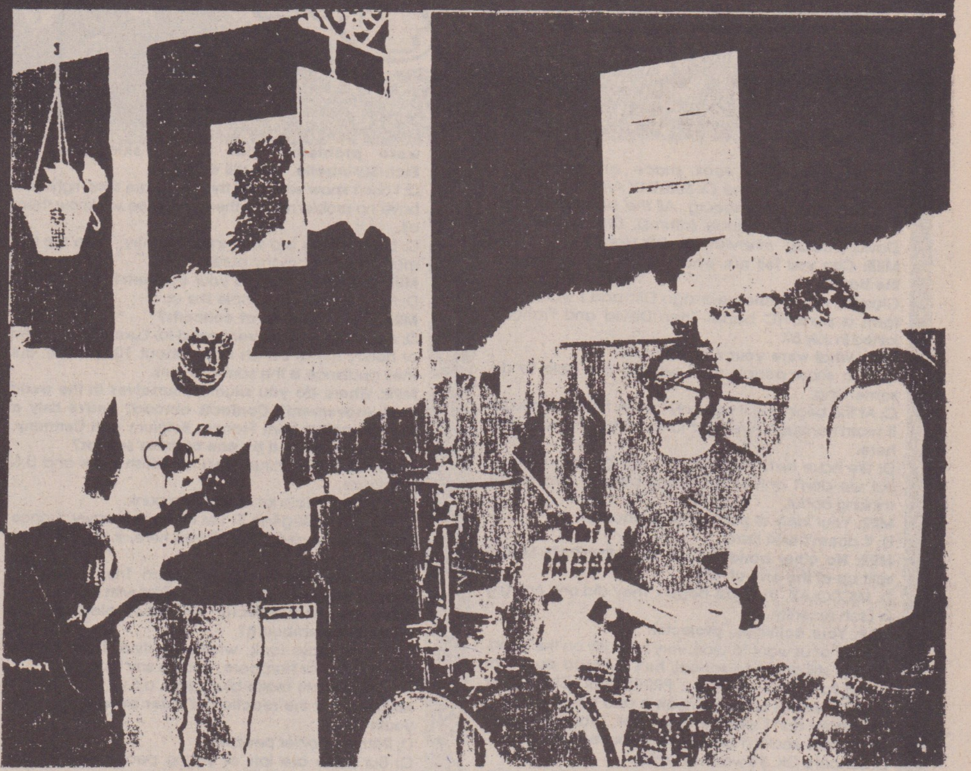
MRR: Anything to say in closing?

Keith: The Assassins are going to be released on Full Circle Records in the fall, an album and cd. When that comes out we will definitely be playing out everywhere. The next single is called Gingerbread Nightmare and will be a total grunge freakout!

Adam: Anyone who wants to correspond can write to Dagger Tapes/ PO BOX 380152/ East Hartford, CT 06118. And also a word to cover bands: you all fucking suck...

Keith: I put out Dagger Tapes. They're comp tapes that go world wide, so send your demos out! Just mail them to the Dagger address.

Pete: We plan on recording auite a bit from now on and we're gonna release everything we can, so look for it.



CORN FLAKES

CORN FLAKES is a band from Barcelona. They are: Salvador - bass and 18 years old, Abel - guitar and 15 years old, Willy - drums and 19 years old, and Alfred - singer and 18 years old.

All the members are learning at school but in their spare time Alfred and Willy skate a lot and Salvador and Abel prefer something in relation with music.

Since the beginning they wanted to have a different style from the bands of their area, a new style but with hardcore roots. Their likes and influences are the Misfits, 7 Seconds, Descendents, Bad Religion, Jingo De Lunch, Hard Ons, Dag Nasty... They also listen to other kinds of music but it has to have dignity.

Five months later of being together, they released their 11-song demo "No Comment." It was badly recorded in the Music House studios in 9 hours. Only one hour was used for the final mixes.

They've gotten good reviews of the demo and they have been playing a lot. They let people to participate in their gigs; moshing, singing... if nothing is damaged. They were going to play with Jingo De Lunch in Barcelona but the owner of the club did not want anymore bands. More recently, they had to cancel a gig with Verbal Assault in the Basque Country.

The lyrics are their opinions on social problems, but they do not want to preach. They want people to pay more attention to lyrics. They sing in English because their influences come from the U.S.A. In their next productions they will include translations of the lyrics to Spanish.

The 28th and 29th of December they recorded a 7-song 7"EP in Sonomania studios. There are two songs from the demo with five new ones. It was produced by Jordi (B-Core Productions). It will be titled "No Problem." The songs are faster and more melodic, like early 7 Seconds.

Contact: Salvador Moré/ C-Barcelona #32-3-1/ 08301
Mataro/ Barcelona, Spain

NEW BANDS

SUBWAY ARTS

This interview took place on the 3rd of June,1990 in the home Or SUBWAY ARTS' drummer in Lamadelaine, Luxembourg. All the band members: François (bass). Claude (drums). Diff (guitar) and David (vocals). Interview by Luk Haas.

MRR: Can you tell me when and why you created the band?

Claude: About one year ago Diff and I wanted to form a punk/HC band. Then David and François joined in July 89.

MRR: What were your motivations?

Diff: To show people that we too are able to do something.

C: At the beginning it was only for fun; then we thought it wasn't enough. We had to show people we were here.

D: We have texts about politics, drugs, social ones... But we don't only want to say people what we're thinking about.

MRR: Your idea of punk in Luxembourg?

D: It doesn't exist here.

MRR: No other band? (note: the DESPERATE MINDS split up at the end of '89)

D: MICROLAX. They just begun. They did one one gig in Esch recently.

MRR: Your activities, projects?

D: Most of us want to work very seriously on the band. David's still going to school; he's trying to study. I'm going to school too but... PRRRRRRRR. Claude will pass his exams soon, François is also still at school. I personally don't want to get a job, earning money with a job I wouldn't like. I want to make music.

C: School is OK. It's warm in winter.

D: We really want to work on our music, make concerts in other countries, like Cermany and so on.

MRR: You said your texts were sometimes political. What are you politically?

D: We got our opinion, but I don't care about politics.

C: We are not racists, never.

D: Here politics is stupid, only for the money, not serious, not honest.

MRR: There are anyway some alternatives here, the ecologists, Greenpeace, the Green Party...

D: Yeah, they are right ones.These ones really do something, but the rest not.

MRR: Last year, the Desperate Minds told me there were problems with fascist skins here in Esch-Sur-Alzette. Is it still right?

D: I don't know who told this. There are skins, right. We have no problems with them because we know them all.

C: Luxembourg is a very small country: There are not many skins, not many punks.

MRR: But who comes to your concerts?

D: Normal people, people like us.

MRR: Lots of people at concerts?

D: About 120-150. It's very good for Luxembourg. Hard or heavy metal bands have about 100 people. But their audience is the same as ours.

MRR: Where do you situate yourselves in the world punk movement? Contacts abroad? You're only a few kilometers from France, Belgium and Cermany. Are you influenced by one of these scenes?

C: We're rather influenced by British punk and U.S. hardcore.

F: I'm listening to a lot of German punk.

D: We know Gégène Et Les N* from Longwy, France (only 10 km away). They played here at the Blue Joke club.

C: We also know a band from Trier, Germany, Swindle. Our last concert was in Trier with them.

MRR: Are there special difficulties playing punk music in Luxembourg?

C: If one plays rock, whatever style, hard, heavy, thrash, punk or hardcore, people say it's stupid.

D: Here people make blues, jazz, a.S.O.

MRR: But is it the reaction of older people, or of the youth too?

D: Rather of older people.

C: But there are lots of young people who prefer blues.

F: Most of the young ones here listen to pop.

MRR: What do you think of local popular traditions, folk music and so forth?

All: PRRRRRRRR... (general laughter)

MRR: What do you think of what will happen to Europe in 1992? (suppression of all borders inside the EEC)

D: For Luxembourg, it's not good. Lots of foreigners will come here...

MRR: You're afraid of disappearing?

D: No, not disappearing. We want to go in other countries too. We don't want to stay here. No chances if we stay here. But for Luxembourgian society it won't be good. There are already 30% of foreigners here. If the borders are opening there will be a lot more.

MRR: You're afraid culturally or economically or what?

D: Economically.

C: It's normal,our economical level will be lowered. Only politicians will benefit from the union of Europe.

D: Now unemployment is very low here.

MRR: You're afraid it'll get higher?

D: Yes.

MRR: Tonight's concert will be held in the Blue Joke club. Have you organized it yourselves?

D: Yeah, we discussed with the boss. The first 100 entries are for us. The price will be FL150 (U.S. $ 3). The rest is split between the boss and us.

MRR: How many demo tapes have you already sold?

D: About 100.

MRR: You sell them at gigs?

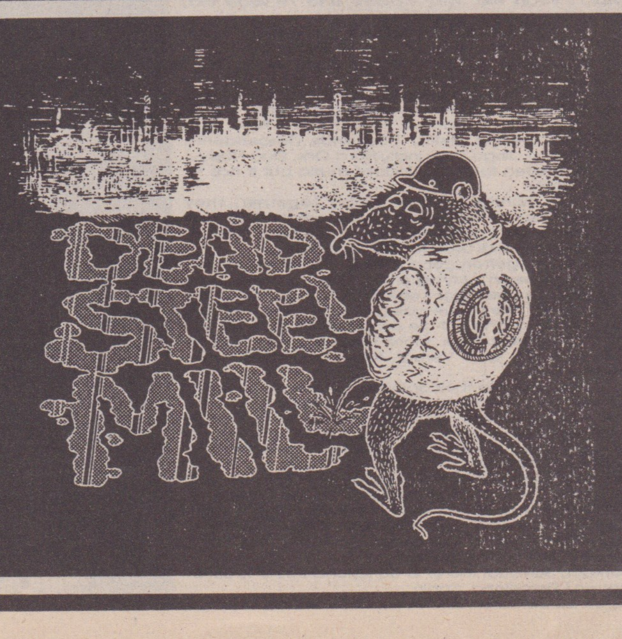
D: Only at the last concert in Germany. We put some of them on deposit in record shops here in Luxembourg.

F: We sold two of them through mail-order for now.

MRR: A last word?

D: Yeah, we would like to play in Belgium, France and so on. It's difficult to find contacts. Write us at: Steve Differding/ 93 rue Pierre Dupong/ 4545 Differdange /Luxembourg; or at: François Laureys/ 18 rue du Canal/ 4050 Esch-Sur-Alzette/ Luxembourg.

After the interview, the band gave a concert at the Blue Joke club in Differdange-Obercorn. I have to say that there were just a few people who attended the gig: about 40 or 50. Among them were 4 nazi skinheads who ruined completely the show, sieg-heiling and shouting anti-Jewish slogans. Nobody dared to oppose them. Luxembourg is a kind of "village country" where everybody know each other, and it seems that everybody's afraid of the skins, or of the consequences a physical confrontation could have. The scene in the south of Luxembourg (the only in the country?) is really in danger because of the nazis. I can't imagine its future if nobody ever oppose the nazi scum. Luk.



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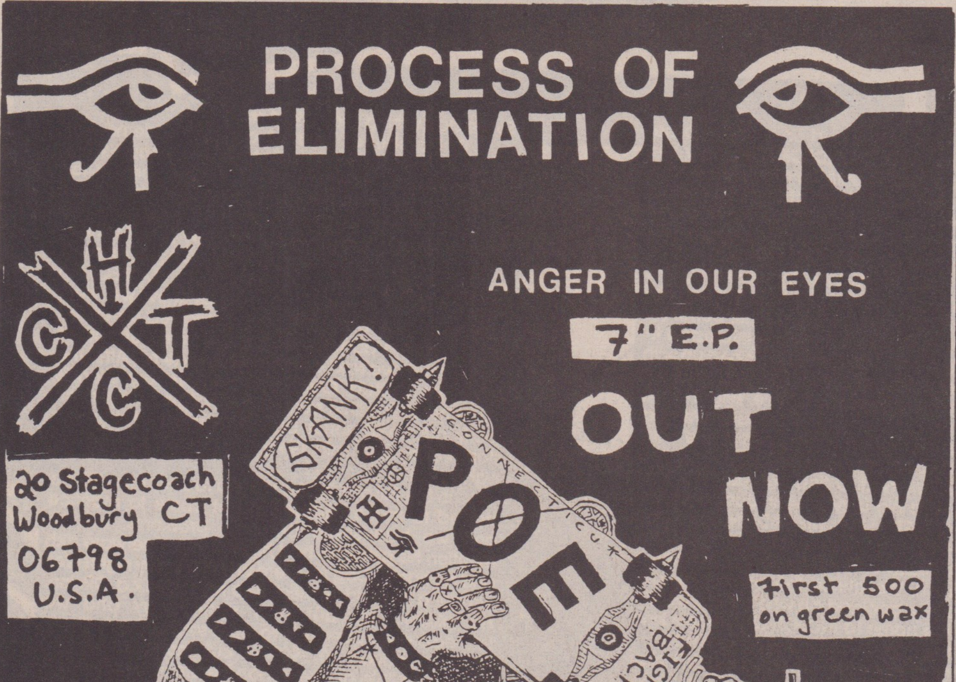

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NEW BANDS

SCRUFFY TEARAWAYS

The Tearaways have been around going on two years now with only one line-up change, that of a drummer at the very onset. Consequently, the Scruffies' sound is equally consistent and is now at its most definitive point ever. Scruffy music is a crossover of. the precision of intent thrash with energetic outbursts drawn from herdcore/punk roots. They have played cities in the Midwest like their hometown Detroit, Flint, Muskegon, Kalamazoo, Toledo, Chicago, Grand Haven and Toronto. All along every set has been all originals, opening for national acts ranging from G.G. ALLIN to SLAPSHOT. The band is currently awaiting an opening at the Tempermill to record a 7" tentativey to be called "Roadkill." The Scruffy Tearaways are: Tommy Tearaways - vocals, Scruffy Mike - guitar, Shmitty - guitar, Mr. Soggy - bass, Justin Jackson - drums. By Melissa Kray.

MRR: How do you feel about metal moving into the punk territory?

Tommy: Well, punk is losing energy and metal is tired of being metal.

MRR: So you have fans from both crowds?

Tommy: Yes, as a matter of fact when we play metal clubs we're told that we're too punk. Then when we play punk clubs --

Shmitty: -- we're a bullshit heavy metal band.

Mike: We're right in the middle.

MRR: What do you think of the scene in Detroit?

Tommy: It sucks.

Justin: I really like any where we played out of town, they really appreciated us.

MRR: How often do you play away from Detroit?

Tommy: At least once a month.

MRR: What are you guys striving for right now?

Justin: A decent label and more far-reaching shows.

Tommy: Basically, we're winning a war of attrition. Everytime we play a show a few more people see us, and most of those people like us.

The Scruffies would like to play in you town. Write them at POB 851261/ Westland, MI 48185 U.S.A. You can also use that address to acquire their demo, "Demolition by Neglect" -- just send $4 cash or m.o. to "Tom Schulte."

INDECISION

INDECISION was undecided on whether to be called INDECISION OR THE UNDECIDED! Finally we decided to be UNDECIDED until we made a decision on a name. Later we decided to change the name to the present tense form of INDECISION but only until we made a decision to decide on another name! As you can see we never decided??!!? I think?!

We started back in 1987. Bill (the drummer) was jamming with Mike Crume (former bassist) in a rock type band. As we got to know each other better (or so I thought) we found that we were interested in playing harder, faster music. Mike and I joined up with a character by the name of Bill Herrera or a.k.a. Bildo. Along with him came an incredible singer from california, Glenn a.k.a Glennis the menace.We had another guitarist named Jhonny Bouma; we had jammed with him before. We were actually called SACRIFICIAL RITE! We had to find out the hard way that Bildo was just a big ugly poseur! Back then we were into playing METALLICA, MEGADETH and some BLACK SABBATH covers. We kicked Bildo out and started THE UNDECIDED until we found that the name was already taken. We chose the name basically because we were undecided on what to call us! We soon changed the name to INDECISION. People kind of thought that the name was catchy so we kept it.

Things were pretty cool, I mean we didn't play anywhere but we were having a lot of fun. Then suddenly... all at once Glenn ran away to Canada and Jhonny tried to commit suicide! Mike and I didn't know what to do. We held off for 6 months until Jhonny got out of rehab and we just said, "Jhonny are you in or aren't ya?" and he said no. So Mike knows this guitarist named Eric from his class at school -- we were gonna change the name to D.U.I. but later decided against it. We tried out a few singers that just didn't work until I called my friend from school (he was into the same music I liked: 7 Seconds, Minor Threat, etc.). His name was and is Jay Buzzella a.k.a J-dogg. Man he's got a natural talent for hardcore. So we start writing songs right away.

By October of 1988 we cut our first demo. We were playing all the parties in town and people were skankin it up. In december of '88 we opened for DANZIG, this was like the best Christmas present I ever got man! Things went cool; people were slammin' and we even made some beer money ($24, I think).

Our next big gig was in April of '89. We opened for Gangreen at the Cameo (a.k.a. SLAMEO) on Miami Beach. None of our friends knew we were playing so not too many people showed up to see us. The sound dudes made a recording of our set that night so we sold it as our second demo. After the show we invited Gangreen over to our friend's apartment for a little party. Man that bass player can really put away some buds. We thanked them for stopping by and said see ya next time. It was a fun night for all.

In the fall of '89 Mike started to slack off a bit. He started to make excuses to not come to practice and we had some personal problems. Not to mention his girlfriend had his balls in tupperware dish and he had to beg for them on a Saturday night! Well we got a new kid named Mike Mirabal a.k.a. DR. Ion. He picked up our stuff right away and we immediately proceeded to write some new stuff!

On January 10, 1990 we cut another demo. This one was a little different than before. One can tell a definite maturity about it. We leaned a bit toward our gore core side that we were so famously known for.

Presently we have decided to start looking for a label to do some vinyl! We have been sending our tapes to some of the bigger hardcore labels in hopes of being able to tour with a bigger band. If all goes well we should be on the national scene by next fall. Keep looking for us and lock up your loved ones!?

Oh, shit -- I forgot to mention our newest member, Ned (ex-Cultural Brain Rot). Sorry!

FAQ

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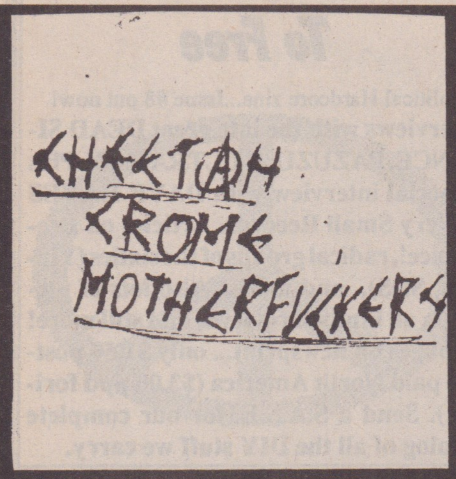

I've seen some Italian records among collectors want lists, even though I am not a collector I decided to write an article about it. I've been involved with the Italian scene for the last 7 years so I know who's who's and this will help you to see clearly through italian hardcore—according to many, one of the most exciting in the world.

CHEETAH CHROME MOTHERFUCKERS 7" ep, .also known as "400 Fascist" e.p...cuts: Four Hundred Fascists/ Tellyson/Akool. Recorded in mono, released in February 1981, this is the first Italian hardcore record as we know it,1000 copies pressed on CCM's own Cessofonya records, a second pressing of 500 copies followed in '82, Cessofonya also released a 7" by UPPER JAW MASK, a pre-CCM project but it wasn't punk at all. INDIGESTI/WRETCHED split 7" e.p. another record that shouldn't be missing from any serious record collections. 2 bands share this record. INDIGESTI cuts: No al sistema/Crea veleno/Mai/ Polvere fastidiosa/Mass media/Detesta. Also worth mentioning, this record contains the shortest Italian song ever recorded, Detesta: just 3 seconds! WRETCHED cuts: Schiavo del sistema/Promesse/ Fino in fondo/Se ne fregano/Il loro stato/ Usa la tua rabbia/. WRETCHED were the first example of politically oriented hc in italy. 1000 copies pressed, no picture sleeve, released in September '82. EU'S ARSE: Lo stato ha bisogno di te? bene fottilo!7" e.p. Cuts: Europe's arse/Ribelle/ Lui decide/ Attacco/Non saro' colpevole/ Schiavi e padroni/Combattili/ 1000 pressed, released in summer '82 on Nuova Farenheit, a fanzine/record label. EU'S ARSE were a very Discharge-influenced band from the northeast, put another split single out with IMPACT in '83 and then broke up. A couple of members can now be found in a hard rock band called THE MONKS.

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1.NO AL SISTEMA
2.CREA VELENO
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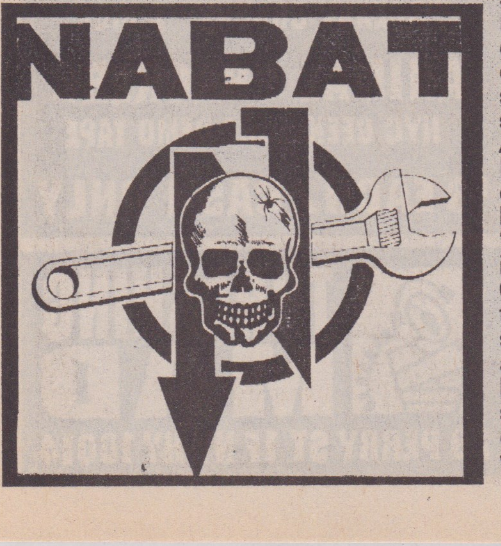
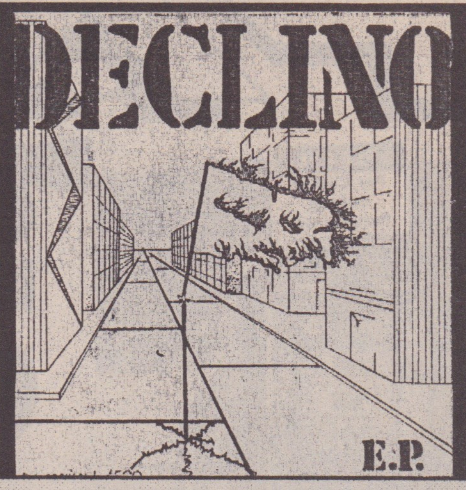
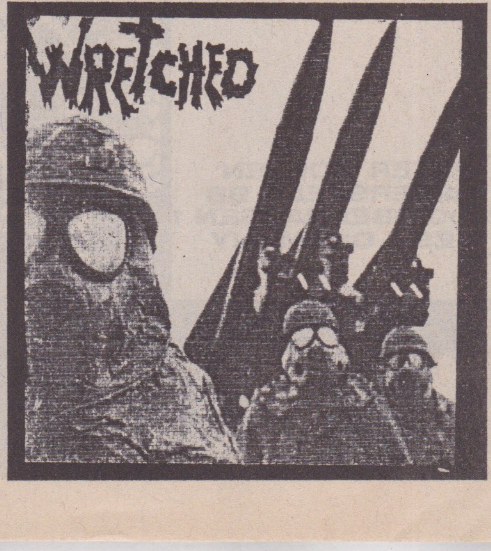


Another rare record worth having is NABAT's Scenderemo Nelle Strade 7" e.p. Cuts: Scenderemo nelle strade/Senza soldi senza casa/ Asociale oi/ Lavoro/Shock delle case/ released in June '82, a 1000 pressing on their own C.A.S. records, this non-fascist skinband set apart form the European nazi scene since their early stage, they were able to produce some catchy punk/ska tunes with socially oriented lyrics. This band kicked out their guitarist when he developed right wing views (he plays now for Skrewdriver) and replaced him with an ex-DIOXINA guitarist. NABAT broke up in 86. DECLINO's 7" e.p., known as Rivolta e negazione e.p., has cuts: Rivolta e negazione/Scelte imposte/Mortale tristezza/ Terra bruciata/Coscienza distrtuttiva/Nessuna fiducia. Released in '83, a 1000 pressed on Controproduzione records. Live, they were so tight, did a split cassette with Negazione, put out a 12" e.p. called Eresia on Belfagor records that came out posthumosly in '85.



FALL OUT's 7" e.p. known as Criminal World e.p. Cuts: Criminal World/Work Instigates/ Reagan Hysteria/Punx United/Sick City/ Religious Carnage/Suck/. Released in October '82, 1000 pressed, another 1000 pressing followed in '83, gatefold picture sleeve, no label is indicated, this is the only band who's still playing around. FALL OUT didn't put out more vinyl til summer of '89 when they released their first LP, Mondo Criminale.

And now a couple of anectodes. Back in '78, four rich kids from Milano decided to follow the trend coming out of London and set up a punk band. MITTAGEISEN recorded and released a 2 song 7", known as "Hardcore" 7", pressed it in just 100 copies, xeroxed picture sleeve, they distributed it to a few record stores in their hometown, but a week later they were so ashamed of that single so they came back to the stores and demanded their copies back! Only 40 copies were sold at the time, so 60 copies still lie in the guitarist's garage. Also highly collectable is TAMPAX/HITLER SS split 7". This record was released in '79, only 500 were pressed and has a picture sleeve. These two records aren't hc at all, just pure late 70's punk rock.As I'm writing this I realize there are more records that need to be covered, such as PEGGIO PUNX 's Disastro sonoro 7", SHOTGUN SOLUTION 7", IMPACT/EU'S ARSE split 7", ROUGH Torino e' la mia citta 7" (this can be seen on the cover of Poison Idea's "Record Collectors Are Pretentious Assholes" LP), NOT MOVING Strange Dolls 7". You will be reading more about Italian rarities for sure.



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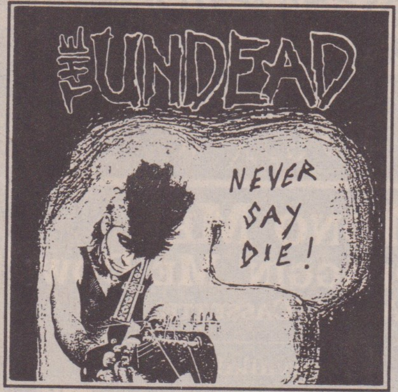

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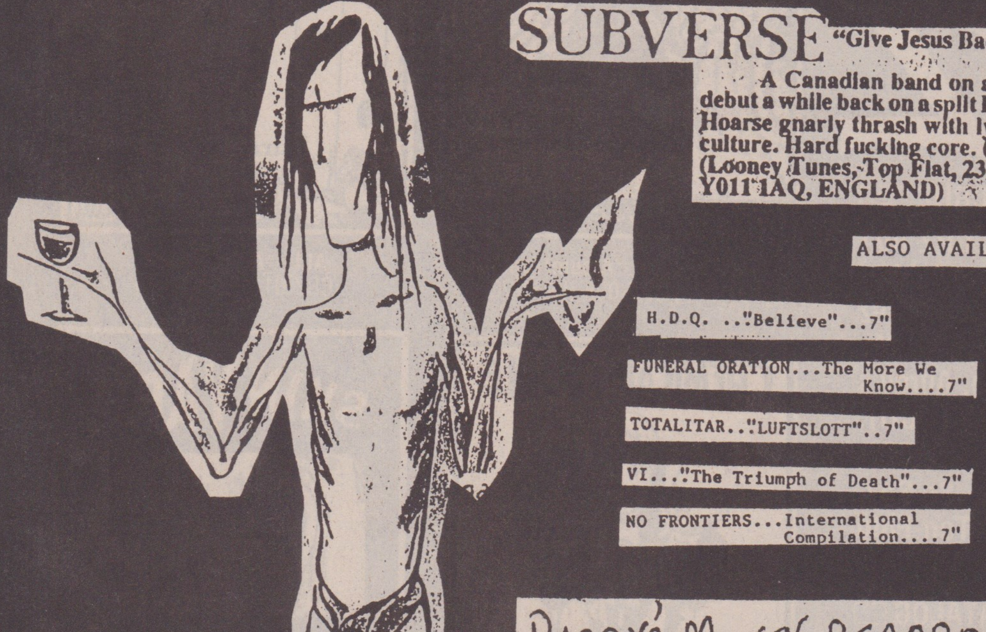

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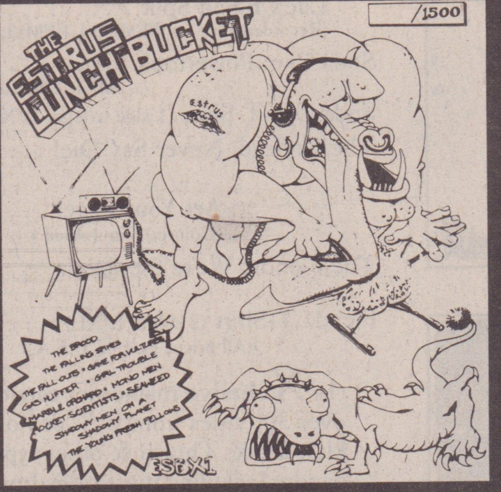

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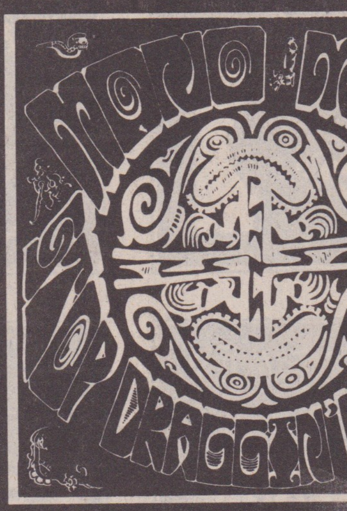

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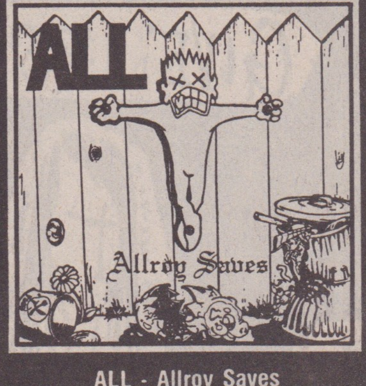

ALL
Allroy Saves

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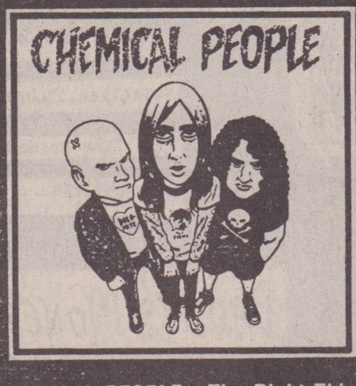

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3. Juliette- (413) 549-4600,ext.296, anytime. If I'm not there ask for Jen Gallahorn, Mayk or Chris.
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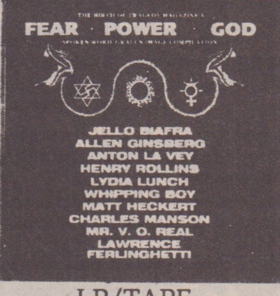

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (1 for review, 1 for airplay). Tapes must be "for sale", only 1 is necessary. No reviews done from test pressings or CDs. Staff: (CA) Corey Allen, (EC) Enrico Cadena, (JC) John Crane,(HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH), Michelle Haunold, (JX) Jux, (ML) Mike La Vella, (CS) Chuck Sherrill, (AS) Andrew Spear, (SS) Steve Spinali (MS), Martin Sprouse, (WW) Winni Wintermeyer, (JY) John Yates, (TY) Tim Yohannan

ACCUSED - "Grinning Like An Undertaker"LP

The ACCUSED have been one of the few HC/metal bands who have consistently kept my attention. Maybe it's Tommy's crunching guitar, Blaire's inhuman vocals, vicious arrangements... I don't really know, and I guess it doesn't really matter. This isn't their best record, but this one like all their vinyl, is worth getting. Check out "M is for Martha" and "Dropping Like Flies." (WG)
(Nasty Mix, 800 Tower Building, Seattle, WA 98101)

ALL - "Allroy Saves" LP

I was really giving up all hope for theses guys who have really cool punk roots. Music for them has never been a problem, but the lyrics were too sexist and mushy! Which makes them really boring, but their new singer Scott saves them on this one. Scott's doing well with the lyrics. Melodic punk, with heavy FLAG and DESCENDENTS roots which makes it pretty good. (HC)
(Cruz Records, PO Box 7756, Long Beach, CA 90807)

ANESTESIA - "Cerebral" cassette

Thrash. Quick songs, really fast pace. The tape won't let you forget its presence. Not too much I really do remember though. (CA)
(Auda. de las Agustinas E - 1°, 20100 Reteria, Guipuzcoa, SPAIN)

ANGELICUS/CHILI CONFETTI - split EP

Two West Berlin bands offering pretty solid slabs of well done hooky punk tunage with a fair amount of crunch. ANGELICUS maintains a heavy rock/punk stance with ponderous power chording and low register singing. CHILI CONFETTI (with ex-EWINGS members) chugs along at a faster, slightly poppier pace. Solid and recommended. (HD)
(Cortex, Adalberstr 89, 1000 Berlin 36, W. GERMANY)

ANGRY SAMOANS - "D is for the Dead"EP

A UK release with an unreleased studio track from 1982 and three live tracks from 1981. The studio track "D for the Dead" is actually a cool slower tune with all the patented Samoans spite circa 1982. Live cuts include "Stupid Jerk," "Hitler's Cock" and the classic "In Love with your Ma," all performed solidly and recorded cleanly. (HD)
(no address)

ANTI SCHISM - "End of Time" EP

Surprisingly cool! I dug this from the start. Anguished howling vocals a la IMPULSE MANSLAUGHTER with a bit of DIRT thrown in. Mostly foot tappin' thrash. Good cover that's very CRASS-like in layout. Inteligent but still retaining a good sence of humor. Kicks booty. (CD)
(Stereonucleosis, Chris Bickel, 1652 Huckleberry Dr, Aiken, SC 29803)

ARM - "Live" LP

This latest release on the "Your Choice Live Series" juxtaposes complex, intricate post-punky guitar with emotional female vocals, to neutral effect. The band bites off more stylistically than they can deliver musically, though I admire their ambitiousness. (SS)
(Tobby Holsinger, Mittelgasse 7, 6501 Niederolm, W. GERMANY)

AUTO-DESTRUCTION - cassette

This tape isn't the most original thing you'll hear, but nonetheless, it's solid HC from Mexico. Altho' I don't speak Spanish, lyrics seem to be in the anarcho vein. This is so D.I.Y. that you have to at least respect it. (LD)
(Auto Destruction c/o Carlos Cota, 111 First St. Box 15-710, Calexico, CA 92231)

BAD BRAINS/BLACK MARKET BABY - split EP

Way cool and crucial release on the new Yesterday and Today label. The BMB song, "World at War," is totally punk rock "I wanna beat up John Wayne" — yea! Recorded in 1981. The BRAINS side is equally great. Produced by Kim Kane (SLICKEE BOYS) in 1979, this shows you the true roots of these punk giants: raw and psycho. (ML)
(Y+T, 1327 J Rockville Pike, Rockville, MD 20852)

BAPHOMFT - EP

If you were to look up "death metal" in the dictionary, guess whose picture you'd see? Sorry, I can't give a more specific description, but that's what it is. Sounds like AUTOPSY. The cover is unintentionally funny. Not bad for an indie release. Should be on Combat. (CD)
(51 Countryside Lane, Depew, NY 14043)

BASTARD - "Controlled In The Frame" EP

Six tracks that sound very reminiscent of later period DISCHARGE ("Price Of Silence" era) but with a much heavier "stench" vocal style. Pretty fast and pretty powerful and pretty damn good overall. Self-released too, another plus, and deserving of some attention. Chris Dodge, check this out. (JY)
(Bastard Records, JAPAN)

BENT - "Actual Footage/Black and Dreams"

Funky basslines, psychedelic guitar work and quite annoying vocals telling stories from the dark side of the mind. This is from Seattle, though... (WW)
(GSL Records, 12345 Lake City Way NE #245, Seattle, WA 98125)

BETRAY - EP

Pretty strong stuff here in the SE vein. Some clean and chunky guitar and stand-out vocals on five songs. Fast pace and cool production. (KG)
(Crucial Response c/o Peter Hoeren, Kaiserfeld 98, 4200 Oberhausen 1, W. GERMANY)

BIG TROUBLE HOUSE - "Watered Down/Eden Rock"

I guess the obvious comparison would be to the MINUTEMEN, but this goes well beyond that. Quirky punk funk with a jagged edge. Has that been said before? Oh well, this is a good safe buy. Out of Minneapolis and produced by Steve "Me and Mike is buddies" Albini. (ML)
(Comm 3, 438 Bedford Ave, Brooklyn, NY 11211)

BLACK MARKET BABY - "Drunk and Disorderly/Just Like All the Others"

A re-release of these two Ian MacKaye-produced songs recorded in '86 from this DC-area band. Really great early-sounding punk. Basic, consistent, full. Y+T has also re-released their "Political Suicide" single. Limited blue wax, 1,000 made. (KG)
(Y+T, 1327-J Rockville Pike, Rockville, MD 20852)

BLATHERSKITE - "Pieces of Elizabeth" cassette

A really noisey tape of metally grinding stuff. The vocals sound satanic but I can't make out what the singer is growling about. An awful recording of a combination of really fast fast and slower pounding noise. I can't say I'm too fond of this tape but Chris Dodge would probably like it. (CS)
(Andrew J. Francis, 8142 Forsythia Ct., Indianapolis, ID 46219)

BLISTERS - "Off My Back" cassette

Not sure if this is a record as well but the cassette's slick packaging leads me to believe it might be. Well, on to the music: It's pretty rocking melodic stuff for the most part. The title song stands out not unlike a harder sounding SOUL ASYLUM. While some of this verges on college rock, they maintain a strong punk edge that makes this very cool. (CS)
(Box 166, Green Village, NJ 07635)

BOB EVANS - cassette

Strange name but a fuckin' great tape. Tight playing that brings to mind local heros FUEL but also a rocking sort of HUSKER sound. Fast and furious, and catchy at the same time. Write 'em. (CS)
(241 Haverhill, N. Reading, MA 01864)

BONEHEAD - cassette

A band made up of members of A PRIORI, FVK/EMG and UNDECIDED. Sound quality is shitty 'cause it's a live radio show. But it's good punk music with lots of good raw guitar. I can't understand the vocals and there's no lyric sheet. It's okay. (JC)
($3 or tape and 75¢ postage to Bonehead 17 New St. Apt.8, Newark, DE 19711)

BOYS FROM NOWHERE - "The Bridal Album" LP

Finally, a full LP from everyone's fave Columbus, OH neo-retro-rockers! If you too grew up on the likes of "Jungle Boy", "Beg"..well get ready for a change (not a big change mind you but..). MIck Divvens has lost the 6-O refrences, beefed up the guitars and has looked Detroitward. His distinct howl is still intact here along with newfound guitar ammo and TUNES of a classic stature. Contains the totally essential version of MIKE REPP & THE QUOTAS "Rocket to Nowhere" too. So jump...(HD)
(Skyclad Records, PO Box 666, Middlesex, NJ 08846)

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RECORD TAPE REVIEWS

BROKEN CHINA - cassette

Two songs. One song good folk, the other is a sloppy attempt at being a solid pop-punk band. Doesn't work well for me, a bit repetitive. (CA)
($2 ppd to 106 St. James Pl., Glenoden, PA 19036)

BULLETS FOR PUSSY - "Penetration Boulevard" EP

A promo 7" with 2 cuts from an upcoming LP and 3 non-lp cuts. The non LP cuts appear to be old DRUNKS WITH GUNS tunes (BFP lead singer Mike Doskocil's infamous ex-band) even though there is no mention anywhere of DWG. "Drunk's theme", "Punched" and "Enemy" are the tunes in question here. Their inclusion point out an interesting fact. By including the old tunes on the flip BULLET FOR PUSSY has made it all too evident that in terms of the hate/cringe factor, DWG had oodles of it and BFP has none. All in all, BFP is by the numbers DRUNKS WITH GUNS, seemingly the same but not really. (HD)
(Noiseville, PO Box 124, Yonkers, NY, 10710)

BUTCH WILLIS - "Shoppping Bang" EP

From the label responsible for JOHNNY COHEN'S LOVE MACHINE and the "Tube Bar" LP comes a somewhat off-beat yet endearing record. Butch Willis occupies the same niche occupied by BEAT HAPPENING in that they both share a similar silly/whimsical worldview. The musical accompaniment is more jangly/folky than BH and Butch has more a unique off-key warble than Calvin. Subjects include shopping, TV's and heartfelt ballads. A cool record, but not for the aesthetically righteous. (HD)
(Teen Beat, PO Box 50373, Washington, DC 20091)

BUTTSTEAK - EP

Found this one in the bowels of my work place so I know nada about this pup. Definite garage punk with female vocals. "Wow Groovy Cool" sounds vaguely like FIRE PARTY. Raw. (WG)
(1065 W. 40th St., Norfolk, VA 23508)

CALAMITY JANE - EP

A bit of a change in style from their demo. Gone is the country twang replaced by a thick garage sound. Three catchy tunes to boogie to. Almost like a grungy REDD KROSS. Not totally original, but you can shake your butt to it. Fun white trash punk. (LH)
(Brimstone Productions, 14435 C St. S #D-20, Tacoma, WA 98444)

CAUSTIC OUTLOOK - "On Life" cassette

These guys would seem to be stereotypical posi-core, but when you take a look at the lyrics, things would seem to be less than cheerful in Alabama. While this type of breakneck mosh o'rama hardcore isn't anything new, these fellas seem like with time they could evolve into something quite ferocious. (LD)
(2406 Mallard Drive, Birmingham, AL 35216)

CELLOPHANE CEILING - "Fry" EP

Not too many points in the originality dept. here but overall this is real competent, well-produced hair-wagging college oriented stuff. More TWIN TONE than SUB POP. Rocks really good, really!(HD)
(Main Vein Records, PO Box 31635, Omaha, NE 68131)

CHEMICAL PEOPLE - "Do The Right Thing" LP

Well, kids, no sexist lyrics on this one. Pretty cool melodic '60s post punk that does what it should. Pretty nice. Cool cover done by Beto (Love and Rockets comic). (HC)
(Cruz Records, PO Box 7756, Long Beach, CA 90807)

CONCRETE JELLO - cassette

Industrial. Mostly melodic noises, simulated machinery type stuff. Music, with instruments, and a wide range of mixed in noises. OK sound quality and it comes with some neat stuff. (CA)
(Ed Johnson, 915 King La Crosse, WI 59601)

COPSHOOTCOP - "Consumer Revolt" LP

We've all heard of "easy listening;" does "uneasy listening" exist? If so, these guys have my vote. This is industrial, tribal and experimental, fused with vicious anger, reminding me of a more warped, insane version of the BEATNIGS at times. Effective, dangerous, daring and moving; this is basically amazing. If your idea of "NYHC" is Revelation Records, sink your teeth into this fucker and change your mind. (WG)
(Circuit, PO Box 67, Merrick, NY 11566)

CORNFLAKES - "No Problem" LP

These guys let loose with a blast of melodic power-punk ala SNUFF, STUKAS, or CRINGER. Their lyrics tend towards a socio-political look at humankind and, while understandable because it's sung in English, I think it would have more power if it was sung in their native language. Overall this is a really great debut. Thumbs up! (MH)
(Jordi, Aptdo. Co. 35221, 08080 Barcelona, SPAIN)

COURAGE/CONTAGIOUS DISEASE - split LP

O.k. I couldn't heavily get into this but it's an impressive effort. CONTAGIOUS DISEASE cranks out some decent hardcore with what sounds like a S.E. influence with semi-forced vocals. THE COURAGE side is the epitome of "emo". Thinly produced punk with sappy lyrics. Comes with a nice booklet though. (CD)
(Think For Yourself Records, PO Box 2001, 5001 CA, Tilburg, HOLLAND)

CRAWL - "To Oblivion" cassette

Some really metally sounding stuff here. While these guys say they are trying to educate the metal audience (they have good lyrics) and stay away from the standard speed metal sound, the stick to the formula a little too much to maintain my interest. But if you like the style... (CS)
(4$, Sprake, 1702-15 Kennedy St., Winnipeg, Manitoba, R3C 3X5, CANADA)

CRAWLPAPPY/SHEER TERROR - split EP

CRAWLPAPPY hits us with a slow, metallic number, while SHEER TERROR drives a pounding rocker home. Not bad. Comes with the latest issue of... (WG)
(Suburban Voice, 17 Beach Rd #1, Lynn, MA 01902)

DAN - "Can You Dig It?" EP

I'm glad this has been repressed. Some of the best tunes by this now defunct band with some bonus live tracks. Melodic punk and hardcore with great vocals. If you missed this first time around, I suggest you check this out. (LH)
(Recordrom, Ruhrallee 1, D-5804 Herdecke, W. GERMANY)

DEATH TRIP - "Chainsaw Goddess/Deep Red"

This record looks really kind of cool, you know, like spooky and evil. So imagine my surprise when it turned out to be sort of a noisy one-riff, fast polka-esque thing with a guy screaming over top. But hey, it's from Finland, so of course the singer is screaming. The B-side is a noisy one-riff slow dirge thing with said guy screaming. A least it's in a class by itself. (ML)
(Bad Vugum, Box 29, 90501 Oulu, FINLAND)

DERELICTS - "Misery Maker/Wash"

It's interesting to see more "core" punk stuff appearing on this label lately, and between The DWARVES and this band, you've got quite a raw, aggressive sound emerging. Both songs kick ass. (TY)
(SubPop, PO Box 20645, Seattle, WA 98102)

DICKIES - "Just Say Yes/Ayatollah You So"

Yet another UK release of dubious legitimacy, but top-notch in recording quality and packaging. Apparently "Ayatollah You So" is a demo from 1980 and is as good as anything the band has done. A very good propulsive catchy overlooked classic rooted in Carter administration geopolitics. "Just Say Yes" is a demo from 1990 and is almost as good as the flip side. An essential Dickies record I think... (HD)
(Overground, PO Box INW, Newcastel-Tyne-Wer NE99 NW, ENGLAND)

DIE KREUZEN - "Pink Flag" EP

A one-off covers single from these midwest kingpins. Their dark supersonic metal feel remains as they rework two classics by WIRE and the GERMS. Easily a shining moment for this band who continues to grow and shine. A limited colored vinyl pressing for the first 1,000. (AS)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

DIGOS GOAT - "Testimoni Del Silevzio" LP

Varied punk that's got a raw guitar sound and raspy oi-like vocals on the faster tunes and a more psych feel on some slower ones. Very basic punk. (TY)
(Marco Sigismond, 44 Via Roma, 64037 Cermignano {TE}, ITALY)

DILS - LP

This retrospective LP covers all their previously released studio material (side one), as well a whole side of live material from '78 - '79 which is just barely listenable sound quality wise. Half punk, half folky. (TY)
(Cost Records, PO Box 761129, Los Angeles, CA 90076)

RECORD TAPE REVIEWS

EVERSOR - "The Cataclysm" EP

Ridiculous metal trash — I really thought people knew better. Shrieking vocals, and not one good riff on the disc. Bye-bye. (WG)
(Minotauro, Via Acqui 5, 27100 Pavia, ITALY)

FALLING IDOLS - "Afro Revival" 12"

While not printed, some of their lyrics are pretty annoying. Seems likes nobody holds bands accountable on content anymore. It's too bad because the music here rages. On that level this reminds me a lot of early punk with a "garage meets Detroit with a bit of surf" rawness. (LH)
(BS Records and Noise, 5534 Flagstone St., Long Beach, CA 90805)

F-BOYZ - "3 Song Demo" cassette

One worthwhile song out of three captures a great blend of the Seattle grunge sound with psychedelic overtones. The other two songs are cheesy MTV sounding rockers. (MH)
($3ppd, Bryan Smith, PO Cox 865, San Francisco, CA 94101)

F DEFECTIVE - cassette

This demo kicks ass! Retro/thrash stuff that's totally punk. All girls on this one that can really pump out heavy wild sounds, and play. Vocals are SIN 34 sounding with a big L7 influence. This one rocks. (HC)
(PO Box 9663, Fountain Valley, CA 92708)

FIDELITY JONES - "Venus On Lovely/Destructor"

I'm sure they're well-meaning people. But this music is pretty cheesy. And these lyrics... "Dance 'til Hated Ceases"? I'd prefer a hand grenade any day. I'm not gonna tell anyone what to believe. But I don't buy this Shiva stuff either. Nothing personal, folks. (LH)
(Dischord Records, 3819 Beecher St. NW, Washington DC 20007)

THE FIFTH COLUMN - cassette

This all girl band out of Canada rips. They are pretty fuckin' tight! I hear lots of "Love Dolls" here, melodic garage punk that hits you where you need to be hit. Great work on this one, girls, don't pass this one up! (HC)
($8.00 ppd from Hide Records, PO Box 1110 Adelaide Sta., STV Toronto, Ont, CANADA M5C 2K5)

FISHWIFE - EP

Strange off-beat music that has its roots slightly in punk as well as simple rock. The song structures are made up of several different parts and tempos and are backed by an always quarky rhythm. The vocals are also varied but are more annoying that anything. (MS)
(Nemesis Records)

FIVE FOOT NOTHING - "Pretty Nuclear" cassette

There's a lot of bands coming out with good music but with very "I love her" lyrics — that's OK though, the BEATLES started that way too. Anyway these is very late DESCENDENTS/ALL influenced, not just music-wise, also lyrically. (EC)
($5 ppd to 2090 Blueridge Dr, Pickering, Ont L1X 2N3, CANADA)

FORCE FED - "Full Up and Loaded" EP

Another piece of thrashy, disjointed, semi-metal rock'n'roll from Nott's finest! Short, sharp and to the point. Limited edition pressing on colored vinyl. Side two is the better of the two here, but it still needs a little more to really interest me. (JY)
(Limited Ed Recs c/o Flat 2, 5 Wordsworth Rd, Westbridgeford, Nottingham, NG2 7AN UK)

F.U.C.T - "Dimensional Depth Perception" cassette

These guys seems to be trapped in the mid '80s, when metal-punk crossover was next big thing. Here you get big guitars, heavy drumming and "death and destruction" lyrics. Don't look for the vinyl, CD or cassette release only. (EC)
(Carlyle records, PO Box 150708, Nashville, TN 37217)

THE FUMES - "Dial Dial Dial" cassette

I love getting tapes that I can really enjoy! Catchy tunes! Hard guitar and very experienced lyrics to go with great vocals. Sounds like early YOUTH BRIGADE and TSOL meet my fave, AMERICAN STANDARD. This one's a winner so pick it! (HC)
($5.00 ppd from E420 Carriage St., Spokane, WA 99218)

G-ANX - "Masterpeace" EP

These Swedish noisters get more hectic every time. This offering is great the way it incorperates the G-ANX brand of ass-kicking, mega-horrifying thrash with elements of AMBROSIA-influenced cheesiness. You don't believe me. Check it out yourself. This destroys! (CD)
(Elderberry Records, S. Hakeskog, Polstjarner. 2 4 tr, SWEDEN)

GARGOYLES - "Runnin' Down/The Goat"

Fuckin' A! The first San Francisco band to get signed to Sympathy, and for good reason. These guys and gals kick out some great old style punk rock. If this were '77 they could tour with the DEAD BOYS! Oh well, it's 1990, so dig this now and shit. (ML)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

GHOUL SQUAD - "The Fun Never Stops" cassette

Slow mid-tempo stuff from Palo Alto. Vaguely DANZIG-ish vocals. They actually do a cover of "Knockin' On Heaven's Door" (scary... sheesh.) Kind of buzzy guitars which are nifty tho'. (LD)
($6 ppd to Nosferatu Prod., 3790 El Camino Real, Suite 218, Palo Alto, CA 94306)

GO! - "Root Canal" flexi

One side is from an ABC-No-Rio show from May of '90; the other is from WFMU from June. The radio side's sound is pretty hot, while ABC's side doesn't have that full, layered sound — but it's totally cool because you feel like you're right there hearing the band. 13 songs, mostly from GO!'s two 7" EPs. Hot and punk. (KG)
(Rebound Records c/o Ryan Sikorski, 10 Alexis Ct, Holmdel, NJ 07733)

GO AHEAD/HELL'S KITCHEN - split 45

The GO AHEAD cut is a classic bit of powerhouse hardcore, a melodic and rapidfire track that's immediately memorable. It put me in such a good mood, I didn't even take the needle off the HELL'S KITCHEN side. Comes with the latest issue of... (TY)
(Ox c/o Joachim Hiller, Goetherstr. 28, 7920 Heidenheim, W.GERMANY)

GROOVY GHOULIES - "Lost Generation" EP

A German release for these California-based purveyors of RAMONES-ian pop-punk. "Lost Generation" can be found on their last LP and there's two new cuts that continue in the hooky, feelgood, toe-tapping groove. Che' groovy. (HD)
(Gift of LIfe, Turmstr. 45, 4300 Essen 1, W. GERMANY)

GUILT MONKEY - cassette

Weird freaked out melodic MUDHONEY sounding punk with fantastic effects that blow away any SubPop-like band could be the MELVINS mating with NIGHTSOIL MAN. Check this out before Lavella does. (HC)
($3.00 ppd from 810 N. 31st Ave., Hattiesburg, MS 39401)

G-WHIZ - "Weightloss Plan" EP

If you love ALL's music but hate their attitudes, check this band out. Really fun music that falls somewhere between ALL and GREEN DAY. The kind of music to jump up and down on your bed to. (LH)
(No Reality, PO Box 10383, Torrance, CA 90505)

HERETICS - "Omnivore" LP

Yeow! Dirty long-haired-retro-wall-of-Marshall-stack rock of the first order. At least that's the impression I got on the first cut. Rest of the LP seem to maintain the decibel/distortion level but on some cuts, an annoying pop sensibility creeps in that threatens to undermine their 'rock thing". Thus the results are schizophrenic, a band that can't decide on more pop or rock. The straight ahead ROCK tunes are actually pretty good in an early MOTORHEAD way. But there's no excuse for the totally atrocious version of "White Room". More misses than hits on this one. (HD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

HOMETOWN ATROCITIES - "You're Going Home"

Sometimes they sound like JOHN CALE, sometimes like GREEN DAY and mostly somewhere in between, if that's possible. (TY)
(1 Parliament Street, Exeter, ENGLAND)

HUNGER FARM - "Dante's Escape Route" EP

An interesting mix of pop sensibilities (reminds me on occasion of latter day DICKIES) and a tough post-hardcore sound that would appeal to fans of everything from JAWBREAKER to Touch & Go bands. Their second release. (TY)
(Nemesis)

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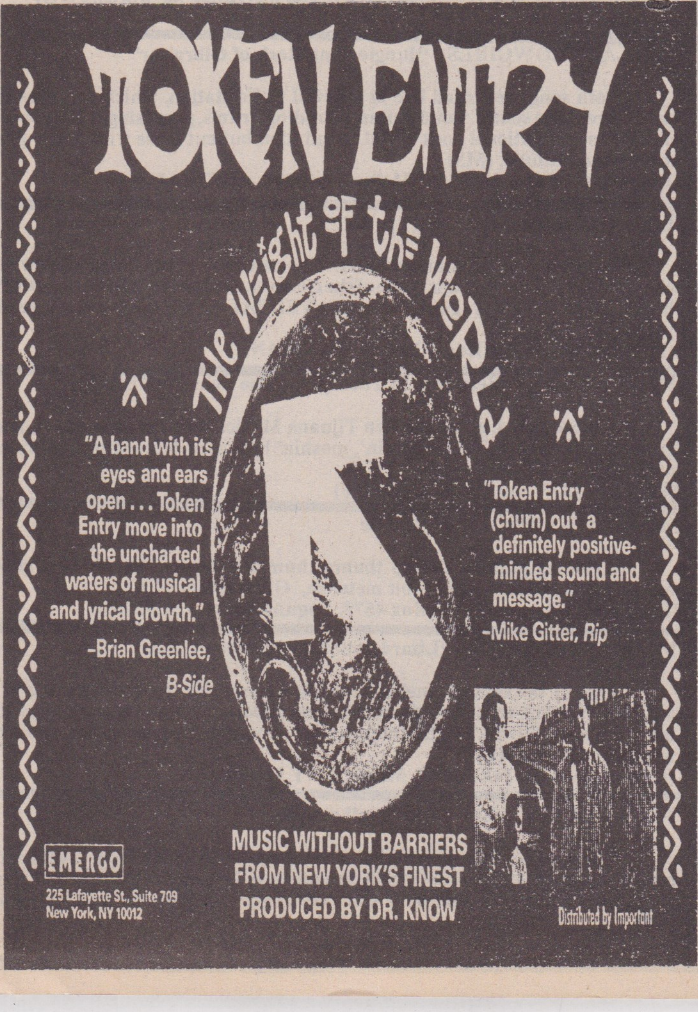
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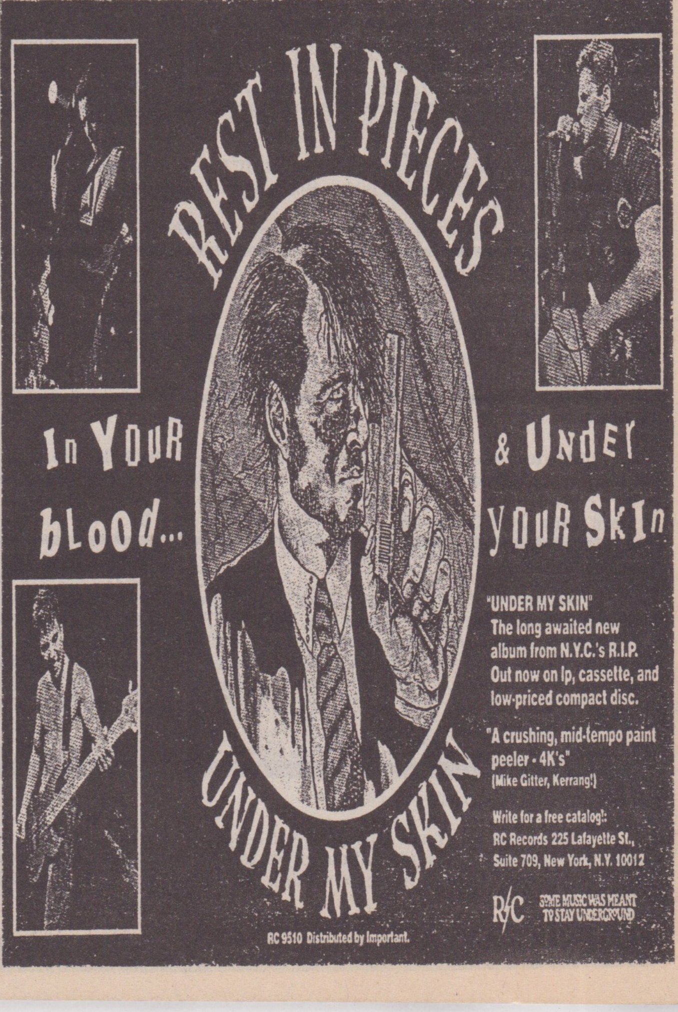

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RECORD TAPE REVIEWS

IMBIBES - "100 à L'Heure/Chantier Reggae"

The A-side is credible fast pop-punk with solid energy to spare, while the flip powers traditional reggae stylings to flattering, often powerful effect. A cut above the standard, and recommended. (SS)
(Ripost Records, 23 Route de Villeflanzy, Villebaron, 41000 Blois, FRANCE)

IMPACT WRENCH - "Amidst the Confusion" cassette

Fast, thrash punk. I hear more drums than anything else. Not too original but still drives itself into you. (CA)
(PO Box 9386, St. Paul, MN 55109)

INFLATABLE CHILDERN - "Happy as a Boston Clam Chowder Mix" cassette

Some rip-roaring hardcore out of the Boston area. Pounding thrash wih slower dancing moshing parts but not generic. First rate stuff that makes you want to jump up and down. (CS)
(119 Minuteman Dr., Concord, MA 01742)

INSIDE OUT - "Do It Yourself Nose Job" EP

Four powerful and rockin' tunes. Hits way harder than their 12". Driving punk and hardcore with fun interplay among all the musicians. Strong yet tuneful vocals. "Ask Me On Another Day" kicks my butt. (LH)
(Meantime Records, 11 Salutation Rd., Darlington, CO. Durham DL3 8JN, UK)

INSPECTOR 12 - "Still On You" cassette

These guys got the modern hardcore sound down pat. A deep heavy sound lead by a pounding snare drum and chunky guitar. I like the faster stuff more but for some reason this type of hardcore doesn't click too much. Still, a strong effort and slick packaging. (CS)
(504 Chestview Dr., Madison, WI 53716)

INSYTE - "Squat!/Groove"

Well this is a funny little record. The lyrics are about squatting, animal rights, alienation... But side A is a great catchy ska song and side B is a cool punk tune reminding me of the X RAY SPEX. A lot of good ideas here. (LH)
(PO Box 163, Nth Carlton 3054 Victoria, AUSTRALIA)

INTERNAL AUTONOMY - "...Inquiry" LP

A very atmospheric band. Panoramic guitars with strong female vocals. Sort of a mix between POISON GIRLS and early X MAL DEUTSCHLAND. Likewise, the lyrical content is largely political from an anarchist perspective. Some pretty ambitious ideas. Fun and idealistic. (LH)
(Recordrom, Ruhrallee 1, D-5804 Herdecke, W. GERMANY)

THE IRRELEVANT - " Praise-a-thon" cassette

Straightforward simplistic thrash stuff. Screaming vocals. Metallic type guitars. Smart political/social lyrics. Sounds good. Should get better with time. 12 songs in all. (JC)
($4 to Tom Brignall, 4109 Mahoney Portage, MI 49002)

JAYWALKER - "Free Energy Through... " cassette

This is a cool tape. JAYWALKER have a dark sound, that's noisy and heavy. Maybe could be called post-punk with some metal influences thrown in and a healthy dose of, say, JOY DIVISION. Interesting. (CS)
($5, Tumult, 2336 Market St. #107, San Francisco, CA 94114)

J.M.K.E. - EP

Side one sounds a little like SLIME, only in a beer hall style. Side two is a more basic thrashy type of affair. Not too outstanding really. From Estonia. (JY)
(Twin Tone Oy, PO Box 301, 00121 Helsinki, FINLAND)

JONESTOWN - "Sugar Ship/Eczema"

Second 7" from these emerging noizemakers. This is midwestern skonk-cum-jazz-noise not unlike bands like the STRIPMINERS (okay they're from NY and severly underated in my humble opinion) and REPULSE KAVA. "Sugar Ship" grooves as mightily as any other MN band and has a twisted arrangement to boot. But the tune that really turns my goat is "Eczema" which grooves even mightier with a SCRATCH ACID like fury and a furious barrage of guitar gronk.(HD)
(Project A Bomb, 2541 Nicollet Ave. S, Minn. MN. 55404)

JUNGLE FISH - "Tapped" cassette

Great cassette from Orcutt, CA. Six quick 'n' heavy tunes with lyrics ranging from rain forests to animal rights to why losers like myself who think Cali. is the center of the universe should just go home. This is very cool. You should buy it. (LD)
($3.50 ppd, 1260 Ken Ave., Orcutt, CA 93455

KGGM - EP

Not as frantic as a lot of Japanese stuff coming in these days, but without a doubt it's just as pissed off. Six fist waving thrashers on a wobbly flexi. Shout along chorus' over driving h.c. Cool baby! (CD)
(Loose Nut , no address, JAPAN)

KILL CITY - EP

Not overtly STOOGE-ish as one might be led to believe from the name. Pretty much straightforward type melodic punk/psych that seems more commercial and less garage-ish than most recent releases on this label. (HD)
(Dionysus, PO Box 1975 Burbank, CA 91507)

KLAN - "Pushin' to Hard/Cover Girls"

Originally released in 1980, this SoCal punk release did not have a picture sleeve, which is remedied this time around. They do a SEEDS cover and another raunchy garage tune. (TY)
(Poshboy)

KNIEVELS - cassette

Two songs. Sounds like a "girl band" or the BEATLES but is neither. Poppy melodies with good "sensitive" vocals. (CA)
(Terry Banks, 1060 30th St NW, Washington, DC 20007)

LANCE KAUFMAN - "Peaceful Amazon Village/They Dug Up Elvis"

Yeow... "They dug up Elvis" is truely twisted R&B music from hell. A clanging mess of the old "Peter Gunn" riff, careening saxaphones and raspy, crazed grung-a-billy vocals. Sorta reminds me of BARRENCE WHITFIELD & THE SAVAGES meets the CONTORTIONS. A fun,fun tune. The A-side, "Peaceful Amazon Village," however, is not so spectacular. Basically, a take-off of old MARTIN DENNY "Exotica" records which degenerates into noise. Worth it for the righteous B-side. (HD)
(Dionysus, PO Box 1975 Burbank, CA 91507)

LAUGHING HYENAS - "Here We Go Again" EP

What can I say about this band that I haven't said before? They're probably one of the best things going in this country, on an amazing label, to boot. This is the STOOGES meet THE BIRTHDAY PARTY with a blues base, charged with vicious, relentless energy. Too incredible for words. (WG)
(Touch & Go)

THE LAZY COWGIRLS - "Jungle Song/Rock of Gibraltar"

Both songs recorded live at a SoCal radio station, which captures this band's great live sound. Loud guitar, pounding drums, great sing-a-long vocals, all kept to a traditional rock'n'roll foundation but cut loose with a raw punk energy and attitude. (MS)
(Dog Meat, GPO-Box 2366U, Melbourne 3001, AUSTRALIA)

LIFE BUT HOW TO LIVE IT? - LP

A new installment in the "Your Choice Live Series". I don't know who chose this one. Actually, this is one of the cleanest, best sounding live records I've heard. Musically you've got a Norwegian VERBAL ASSAULT here. Impressive packaging, too. (CD)
(Mittelgasse 7,6501 Nieder-Olm, W. GERMANY)

MEATWAGON - "Beauty Is In The Eye Of The Beholder" cassette

Recorded live at Iguana's in Tijuana Mexico. For the most part no new ground broken here. This is rippin', moshin' hardcore. Recording quality and packaging is very professional. (MH)
(PO Box 16377, San Diego, CA 92116)

MINDROT - "1990 Demo" cassette

Grinding guitars, thump thump thumping drums, burnt vocal chord vocals. Good lyrics, poetic. A bit metalish. Great effort. (CA)
($2.50 ppd to Leverage, PO Box 4573, Laguna Beach, CA 92652)

MONSTER MAGNET - "Lizard Johnny/Freakshop U.S.A."

One of the coolest singles in awhile. They take the grunge thing (à la MUDHONEY or whoever) throw in some good old NY art damage and like maybe some GOD BULLIES intensity for good measure and come up with a monster of a 7". (ML)
(Circuit Records, PO Box 67, Merrick, NY 11566)

MUTLEY CHIX - "Burn Your Bra" cassette

This long time Gainesville band sounds more like their from LA for some reason, maybe it's the vocals (which remind me of LA gothic punk bands of times past). I guess this is alright but I can't really get into this slowish dirgey stuff. (CS)
($4, Mutley Chix, POB 15241, Gainesville, FL 32604)

RECORD TAPE REVIEWS

NAKED ANGELS - cassette

Lots of changes, fast,slow, could be boring if listened to it too long, but they have one rock tune I like that has a late CREAM feel, weird coming from a S.E. band, there's no lyric sheet, I think it's pretty much "unity&pride" territory. (EC)
($3. ppd Naked Angels, PO Box 10110, Winston-Salem, NC 27108)

NAMLAND - cassette

In one word, "rules!" In two words, "It rules!" In twenty words, "Ass-kicking, punchy grindcore with members of IMPULSE MANSLAUGHTER and EYEGOUGER that I heavily dig so don't miss, fool! (CD)
(TY, 2303 N. Bigelow, Peoria, IL 61604)

NAPALM DEATH - "Suffer the Children" 12"

Well this is the moment you've all been waiting for. It's the vinyl debut of the new N.D. line-up. And the verdict is ....eh. I gave it a spin the first time and wasn't too happy. I listened to it a week later and liked it more. Definately ain't what it used to be. More metal than speed these days.Nice cover & production. You can decide. (CD)
(Earache, PO Box 144, Nottingham, NG3 4GF, UK)

NEW WAVE HOOKERS - "Cum On Everybody" EP

Garage punk that's obsessed with porno film stars. The band says, "Good porno movies have nothing to do with sexism." You decide. (TY)
(S. Schmidt, Berg Str 35, 8613 Breitengüssbach, W. GERMANY)

THE NIDS - "The Mean Album" cassette

Great nerdcore here, angry punk with funny lyrics. Sounds like CODE OF HONOR's second LP. Pretty neat, but not their best, but it's their last. (HC)
($3.50 ppd from 3209 E. 10th Street V8, Bloomington, IN 47408)

NIGHTMARE "Give Notice Of Nightmare" LP

I took a look at the polished-looking cover and the number of tracks and prepared myself for a slow, dirgy excursion. But when I slapped this muthafucka on the turntable, it slapped me right back. Powerful production makes this sound like SUBVERT with Froggy of "Our Gang" on vocals. A blistering sumbitch from Japan. A "must get"! (CD)
(no address, JAPAN)

NO FALL - EP

Simple structure metalcore with limited spastic outbursts. Intelligent lyrics. Raw production. "Wonderful World" is the stand out for me. Pretty good. (CD)
(Snoop Records, Am Geierberg 17, 3153 Lahstedt 1, W. GERMANY)

NUNS - "In the Shadows/Invisible People"

This is newer NUNS stuff (1989). The A side sounds like BLONDIE and the flip is metallic rock. Not too exciting. (TY)
(Poshboy)

ONCE AND FOR ALL - "Thinking Man's World" EP

HC meets CHILI PEPPERS whiteboy funk with so-so lyrics. They look young so they may grow to be monsters, but this one seems a bit premature. (WG)
(Nemesis)

ORIGINAL DISEASE - cassette

Sounds sorta like the INSTIGATORS. 22 songs in all, mid-tempo to fast stuff. Good sound quality for a live recording, interesting vocals, couldn't understand the lyrics though. (JC)
($5 U.S., $6 Europe to Francois Beuthiaux, 11 Rue des Martelots, 25000 Besanqon, FRANCE)

PAPER TULIPS - "Insects" LP

This riff-happy punk LP, with its paired male and female vocals, reminded me of a rawer, less soulful X; the analogy even holds so far as the band's poetic lyrics are concerned. Tight, with nice guitar — a pleasing package. (SS)
(Flipside, PO Box 363, Whittier, CA 90608)

PARABELLUM - LP

PARABELLUM employs a biting, riff-oriented punk thak works well in a high-speed mode with the guitars up loud. Happily, that's more than half the time on this LP, making for a set of pleasant kinetic rockers. Boisterous, with a nicely fleshed-out guitar sound. (SS)
(37 Rue de Brest, Rennes 35000, FRANCE)

PARIAH - "Up To Us/Reputation"

The first of many "new" Poshboy 7"s that either never existed, were merely test press legends in the early '80s, or came out but never had picture sleeves but now do. This one is by a Bay Area band that had that definite SoCal melodic HC sound. Good stuff. (TY)
(Poshboy)

PATARENTI "From Here To Eternity" EP

An insane live record from these Yugoslavian noise pioneers. Fourteen hair-raising attacks. Rapid-fire choice stench noise. Like E.N.T. played at 78 rpm. Cool. (CD)
(Davor Kodzoman, Tuskanova 26, 41000 Zagreb, YUGOSLAVIA)

PRIMROSE PATH - "Going Cheap" cassette

A poppy band that seems to strive to be a little more. A wide range of styles, mostly pop, but a bit of funk, punk influences built in. It's a keeper. (CA)
(Schansstraat 77, 1531 CE Wormer, HOLLAND)

PROPHECY OF DOOM - "Acknowledge The Confusion Master" LP

Although I overuse the word, this is indeed "powerful." CARCASS and BOLT THROWER interspersed would sound like this, I reckon. Chunky metal-tinged heaviness. Crunchy and clean. Get wise to these guys. (CD)
(Deaf Records, UK)

PROFAX - EP

Really good sound on this 5-songer, and a neat package, too. Keen, quick SE with very spelled-out lyrics. The vocal style kinda reminds me of VERBAL ASSAULT. (KG)
(Speed-Air-Play Records, Rubi Zollinger, Birmensdorfstr. 91, 8003 Zurich, SWITZERLAND)

PSYCHO - "Fuck Off Live '89" EP

Ferocious, frantic and fuckin' furious. PSYCHO has gotten so apocalyptic these past few years, it's amazing. Unforgiving aggression wrapped in a chaotic cyclone. Only 300, so good luck. (CD)
(Seth, PO Box 101, W. Newton, MA 02165)

PUS - "Third World" EP

Brazillian metal thrash that'll have every mosh fanatic moshing like mad. I especially like the chorus to the song "Mosh." It goes "Mosh! Mosh! Mosh!" You gotta love it. ANTHRAX would be proud. (CD)
(Maggot Records, 51 Bd Auguste Blanque, 75013 Paris, FRANCE)

RAID - "Words Of War" EP

More dumb as shit music from yet another group of men that are so full of themselves that they fail to realize that they are what they hate. Very reactionary thought control type lyrics that are a perfect example of extreme left wing merging with fascist right wing. The music is standard heavy mosh that is a bit sloppy and predictable. Too bad this isn't just a sick joke. Fuck this. (MS)
(Hardline, PO Box 490, Laguna Beach, CA 92652)

REACTION - "Penus Rarities" cassette

Hailing from fun-filled Fresno, this is a 4 live songs, 1 interview, 2 old demo songs cassette. Basically your average crummy recording quality nine million mile an hour HC. It seems very sincere, but it lacks anything that reaches out and bites. (LD)
($3 ppd., Bezerk Tapes, 9890 Tamarack, Brecksville, OH 44141)

REDD KROSS - "Burn Out/Cover Band"

Both these songs are from 1979 sessions (back when Greg Hetson was in the band) and appeared on their first two releases. Great stuff, and well worth it for the back cover pic alone (where these guys look about 9 years old). (TY)
(Poshboy)

REDRUM - "Tape" cassette

Sounds like MUD HONEY without the superfuzz and less emphasis on the vocals. On special red colored cassette! (CA)
(Vittorio Achille, Via Fraccarolo 2, 27028 S. Martino Siccomario, ITALY)

REST IN PIECES - "Under My Skin" LP

Is this stuff really that popular in NYC? Guess it must be, but who knows why. Mid-tempo '70s rock approach with "now" METALLICA riffs thrown in for popular appeal. Lyrics deal with life on the streets in the Rotten Apple. Street-tough photo on the back, too, to top it off. I don't know, I guess someone likes this stuff, right? Guess my New York visit is in jeopardy now. (JY)
(Roadracer Records)

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RECORD TAPE REVIEWS

THE RICK MIAMI PAD - "She Lost Her Mind" LP

Some if this is catchy in a garagey way. But a lot of it is monotonous power-pop played with very little zeal. Some of it's fun. Some it's total cheese. I dunno. Just sorta boring... (LH)
(Uniray Records, 761 Cayuga St., Lewiston, NY 14092)

RIKK AGNEW'S YARD SALE - "Think of the Children/Feel for Me"

The interesting juxtaposition of song titles made me hope for some of the old ADOLESCENTS magic here. While "Feel..." has shades of the old sound, RIKK opts for a growly, abrasive punk sound without much nuance, and ditto for the flip. Fairly routine. (SS)
(Triple-X Records, 8715 Hollywood Blvd., Suite 284, Hollywood, CA 90028)

RISE FROM THE DEAD - flexi

New band from Osaka featuring ex-members of S.O.B., OUTO and CROW. Total balls out angry Japanese HC with a hint of metal thrown in. Extra points for the Bron Records logo, you sly dogs. (ML)
(no address, JAPAN)

ROOVEL OOBIK - EP

The B-side, "Outta Myself", is a great garage song along the lines of LIME SPIDERS or DEAD ALLISON. But the accent is the thick cutting guitar on the track that harkens to the days of CHROME. The A-side ain't worth the effort but the B-side is worth the search. (AS)
(Stupido Twins Records, Finland)

RUSTY NUTSY - cassette

Metal influenced HC, (Or mabe vice vesra. HC ifluenced metal) hailing from France. Personally I thought this was rather dull, but if you like metal (not sppedcore), then this is for you. At the very least, there aren't too many wanking guitar solos.(LD)
(Rusty Nutsy, c/o Bertrand Thomas, 4 Rue La Bruyere, 71100 Chalon Sur Saone, FRANCE)

SCHLIESSMUSKEL - "Weniger Fett, Mehr Muskeln" LP

Twelve more inches by this fun punk outfit, but you have to be really good in your German classes to catch their sense of humor. Musically this is fast, uplifting punk rock with lots of melody somewhere between catchy and silly, but you might find yourself trying to singalong even though you don't know the language. (WW)
(We Bite Records, Gönninger Straße 3, 7417 Pfullingen, W. GERMANY)

SEVEN SIOUX - LP

Amazing songs here. Great, memorable songs with lots of hooks. The dual vocals work really well. Kinda like a more straightforward version of DAN. Touching lyrics, both political and personal. Why is it that an Austrian band writes better English lyrics than most U.S. bands? I think I'll be humming "Story" all day. (LH)
(X-Mist Records, Buler Str. 5 7277, Wildberg 1, W. GERMANY)

SHITTER LIMITED - "In the Name of the Law" EP

An emotive tune plus three super-tight thrashers that rock one's socks. But don't dismiss this as mere thrash — found here is melody and feeling throughout. (KG)
(Boring Records, Box 545, 40101 JKL, FINLAND)

SHOCKING TRUTH - "Aquaintance" EP

Melodic, driving hardcore on one side is matched by a ska-based tune that launches into a controlled yet powerful hardcore sound that's got a mix of East and West coast influences. Good lyrics from Ron (ex-FINAL CONFLICT). (TY)
(Workshed Records)

SHOCKWAVE - cassette

These guys live in the same town I do, so I suppose I should say something nice about them. Uhhhh gee, well, errr, ahhh... Fucking lame lyrics about rape, necrophilia, blood and rape. Some not so pointless ones about war and child abuse. Swamp/MISFITS rock with never-ending guitar solos. Sorry, I tried. (LD)
(Shockwave, PO Box 5301, Sarasota, FL 34277)

SIMPLETONES - "Kristy Q/Dead Meat"

Early SoCal garage pop punk. This record has been on many want lists forever (my guess is it was just a test pressing that never came out). Not as rockin' as "California/I Like Drugs," but it's primitive and fun. 1978. (TY)
(Poshboy)

SLUDGE - "Suicide Drive/Move On You"

Ugh... the A-side is dumb biker-sludge-rock in the ZODIAC MINDWARP mold. "Move On You" however is actually tolerable and pretty good. Maybe that's because I have a soft spot for songs that sound like a faster version of the ONLY ONES "Another Girl, Another Planet." (HD)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

SMILING APE - cassette

Nearly a funk band, slow- to mid-tempo with a well-refined sound. Good singing with funny lyrics. The tape has a variety with four or so songs. (CA)
(1 Fox Chase Dr., Harrisburg, PA 17111)

SNAKEPIT - "Waste/Million"

Another must-have single from this Eugene group. The A-side is a fine ditty. The flip is an upbeat groove song. Getting better with time. (AS)
(PO Box 3766, Eugene, OR 97403)

SOFA HEAD - "Invitation To Dinner" EP

A lot of ground is covered with these four songs. Catchy and memorable punk with jobs of hardcore energy. Great vocal harmonies and tight musicianship. Intelligent and pointed lyrics emphasize this band's commitment to freedom and equality. Could have been a cliché. But SOFA HEAD does it with personality and sincerity. (LH)
(Recerdrom, Ruhrallee 1, D-5804 Herdecke, W. GERMANY)

SOLUCION MORTAL - cassette

Yikes!!! I totally screwed up on this, and lost all the info that came with the tape. So if Boonz from Mex. sees this please send the address in! Anyway this is killer Mexican punk/ HC, à la D.O.A. Sung in Spanish, with so-so production, this is definitely worth picking up. Boonz, write! (LD)

SOZIEDAD ALKOHOLIKA - "Intoxikazion Etilika" cassette

Some fast heavy metal punk. Deep scratchy vocals. Not much else I can say. (CA)
(Jesus Jimenez, Avenida Gastiez 36-2°A, 01008 Gasteiz, Araba., SPAIN)

SPIDERBABY - "Turn on Me/Lookin' Up Your Dress"

The A-side, despite its guitar punch, falls into a post-punky groove that degenerates into a weird echo effects on the flip. Below average. (SS)
(Sympathy, 4901 Virginia Ave., Long Beach, CA 90805)

SPLIT LIP - cassette

Thoughtful lyrics about animal rights, alienation and so on, musically could be good, but the poor production ruins it all, just scrap up the sludge and you'll find some potentials. (EC)
(Split Lip, 3022 Crimson St., W. Carmel, IN 46032)

STAND UP/ON LIFE - split EP

STAND UP offers an interesting amalgamation of styles here that lend a fast-paced, positive-attitude approach. Bits of chunkiness, some wafting vocals, even a mini drum solo. Cool lyrics on "Genericide" about searching for musical creativity instead of "copying your heroes." ON LIFE is more straight ahead, chunky SE. Three songs each. (KG)
(CI Productions c/o Jeremy Weiss, 154 Wilson Dr., Lancaster, PA 17603)

STARK RAVING MAD - 10"

Studio and live tracks from '85 and '86. You know how DAVID BOWIE has been re-releasing his old classics on CD? Do you get the analogy? Is this good, bad or just nostalgic? Raging hardcore that puts most of the current batch to shame. (LH)
(Nuclear Blast Records, Dr. Frey Str. 54 7322, Donzdorf, W. GERMANY)

STATEMENT - "Prepare For Battle" EP

I hate to say it, but this is one of the bands I really wanted to dislike. But STATEMENT kick with four songs best compared to AMEBIX. Most songs deal with animal rights issues (in one form or another) except one bone-headed song about drugs (anti, that is). Nice packaging although I'm not sure how serious they are. I get the feeling they may be mixing up militant and militaristic. Do they really stand behind the "Hardline" way of life? Good, but disturbing. (LH)
(Hardline Records, PO Box 490, Laguna Beach, CA 92652)

RECORD TAPE REVIEWS

STICKS AND STONES - "Storm Coming" EP

Pretty straightforward melodic punk much like the DOUGHBOYS. The music sticks to a mid-tempo beat and is filled with catchy pop energy that works well with the vocals. It has keyboards but you can only hear them on one part of one song, which is a relief. (MS)
(Skene Records, PO Box 4522, St. Paul, MN 55104)

STILL LIFE - cassette

Bands like this frustrate the hell out me -- they live in these weird little places, and it's obvious they put a lot of work into their cassettes. Anyway it just bugs me when I can't rant and rave about them. So to the review... Vocals remind me of a cross between early D.R.I and Ralph-era CAPITOL PUNISHMENT. Lyrics are well thought out and like I said a lot of work went into this, I wish it had some more bite to it. (LD)
(Still Life c/o Jeff, 805 Lampost Ct SE, Albuquerque, NM 87123)

STP - "Smoke Em'"EP

Apparently a well-connected band (production by Kim Gordon and Don Flemming) this NY all-female band regurgitates the current Am. Rep./SubPop formula with surprising success. Using simple grunge riffs, gruff vocals as well as a amateurish, almost absurd sense of male 'pigfuck' posturing, this record comes off. Oh... did I say if ya like Mudhoney and L7, you'll dig this too? (HD)
(Circuit, PO Box 67, Merrick NY, 11566)

SWIZ - "Hell Yes I Cheated" LP

For some reason, it seems like SWIZ hasn't gotten a fair shake, and I don't know why this is. They have a powerful cohesive sound, revealing loads of influences with a punk backbone (they do a DAMNED cover). A tad more daring then the first album, while emphasizing the "heavy" side more. Great. (WG)
(Sammich, PO Box 37292, Washington, DC 20007)

TAR - "Roundhouse" LP

No denying they continue the Chicago tradition of quality powerful music. A more cleaned up sound prevails on this release with no loss of guitar wallop or driving rhythm. The CD contains last year's "Handsome" EP to convert even the most ignorant. Recommended. (AS)
(Amphetamine Reptile, 2541 Nicollet Ave S., Minneapolis, MN 55404)

TAVEET KADET "Live 1982" EP

Too bad they didn't get into the U.S. to tour, though I imagine they'd have been hard pressed to match their early intensity as captured here. While the sound quality is just decent, the fun and energy are what makes this (and all the early bands) truly fun. (TY)
(Mad Rat, Box 98, 26101 Rauma, FINLAND)

10:07 - "Spackle and Crout" 45

Despite the band's enigmatic name, this is familiar, strictly average mid-speed punk with melodic sung vocals. Irritatingly chorused guitars ruined some of the effect for me. (SS)
(Excursion Records, PO Box 3103, Bellingham, WA 98225)

TETRUS -"A Change In Mentality" cassette

With this band name, I was expecting cheeze-ball metal, boy was I suprised. This is slow- to medium-paced music that, for a lack of a better description, reminds me of a cross between slower SQUIRREL BAIT meets DOCTOR'S MOB (at which point they decide to move to DC.) I kind of like this a lot — it's a tad slow in parts, but it has really good lyrics that keep it moving along. (LD)
($8 ppd., Tetrus c/o Sean Kirby, 5682 Inglis St., Halifax, N.S. B3H 1K3, CANADA)

THESE BORWICKS - cassette

Rockish punk much like fellow Germans JINGO DE LUNCH or maybe latter period BAD BRAINS. Not very interesting. (CS)
(Snoop Records, Am Geierberg 17, 3153 Lahstedt 1, W. GERMANY)

THOUGHT POLICE/SINCE THE OPERATION - split EP

A bold release. THOUGHT POLICE is a 2-person band that plays simple, clean hardcore without any bass. SINCE THE OPERATION (my fave) are a 3-piece that plays hardcore with a rough edge and supplies the listener with four songs, two of which are instrumentals. Both band's lyrics are great. (MS)
(Eat Your Idons, Lancaster Music Co-op, 1 Lodge St Lancaster, Iain 8 Cintra Ave, Ashton Preston, PR2 2HR UK)

TREEPEOPLE - "Time Whore" 12"

Non SUB POP seattle rock. Good melodic forceful stuff of an earnest nature. Shades of (amazingly enough) JAWBREAKER and HUSKER DU if they had more of a produced 90's feel. (HD).
(Silence, 1206 E. Pike, Suite 671, Seattle, Wa 98122)

TRUDGE - EP

The cover is punk as fuck. But most of the music is hokey folk and rock. At best it's like the VELVET's. But that's a fleeting moment. And the lyrics... "Sounds from the sea calling out to me. I try to understand but I only dream." Uh, yeah. Thinking back, there is a certain charm to this, and when I accidentally played it at 45 it sounded really good. (LH)
(Moe Town, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

TWO FACED JUDY - EP

A range of influences and sounds on this 4-song EP from garage/punk to tongue-in-cheek surf-rock. "Bowling On Neptune" has a spaced-out feel akin to CAMPER VAN BETHOVEN. Not bad and by the end this group grows on you. (AS)
(Meddling Kids Records, 4021 N. Richmond St., Arlington, VA 22207)

UPSET NOISE - "Growing Pains" 12"

This EP from UPSET NOISE features finely recorded, repetitious cross-over HC with occasional lead guitar wanking. Certainly powerful, though even this genre requires more distinctive songwriting. (SS)
(TVOR, Casella Postale 804, Como 5, 22100 Como, ITALY)

VAMPIRE LOVERS - "Weird Wastelands" EP

Mutant metal with dirgy vocals and sing-a-long lyrics. The overall sound is murky and dark but powerful enough to keep some interest. Aussie fans give a listen. (AS)
(Hercuba, PO Box 1022, Davis, CA 95617)

VEGAN REICH - EP

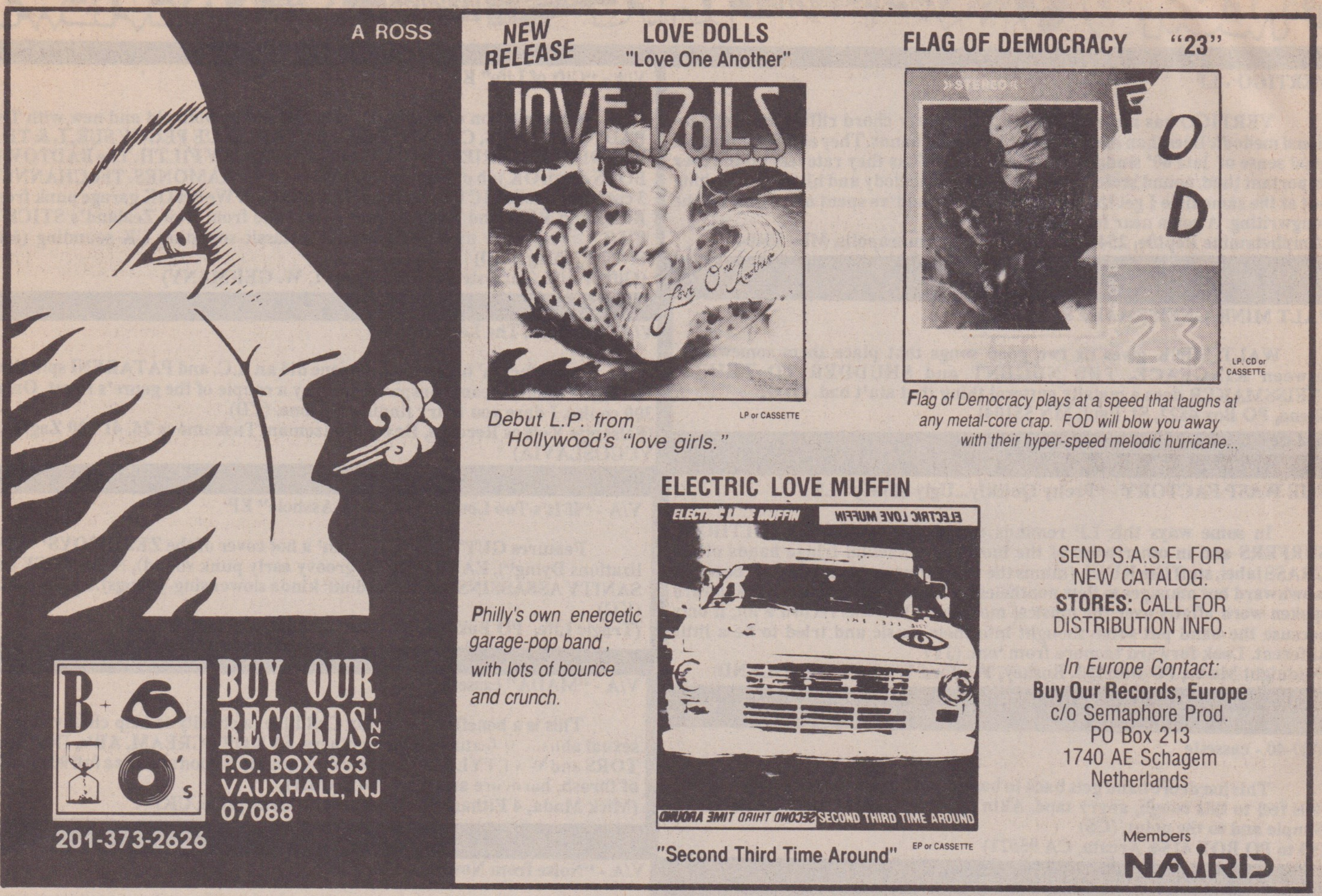
Okay, musically this is a pretty damn good record, however lyrically they leave a lot to be desired. Something is wrong here. I don't see how veganism as fascism is a solution to anything. The basic sentiments aired here are understandable, very critical and even applaudable, but I fail to see how the execution of people who don't strictly follow the VEGAN REICH moral and ethical "hardline" is going to solve too much, let alone create a basis for future generations. We have problems, but adding to them doesn't help too much. (JY)
(Hardline Records, PO Box 490, Laguna Beach, CA 92652)

VELCO OVERDOSE - "Flesh Ripping Sonic Polka" EP

Fast, straightforward '84-style HC, reminds me a bit of that first NEGATIVE APPROACH record... but heard it all before. (WW)
(Relapse Records, PO Box 440324, Aurora, CO 80044)

VERBAL ASSAULT - "Your Choice Live Series" LP

VERBAL ASSAULT is one of the few "hardcore" (whatever that means) bands that get me genuinely excited these days, and this 10-song live album reminded me that. "Trial" and "On" have got to be two of the most essential records, from the excellent musicianship to the right-on lyrics. This release documents that material in a live setting with good production so this, like others, is mandatory.)WG)
(Y.C. Live Series, Tobby Holzinger, Mittegasse 7, 6501 Nieder-Olm, W. GERMANY)



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RECORD TAPE REVIEWS

VERTIGO - LP

VERTIGO has more of a reliance on power chord riffing and conventional medodic lines than most other AMPH/REP bands. They also display a real good sense of late 60' sludge psych/hard rock. Thus they rate less on the ever important thud/pound scale. I find their sense of melody and history refreshing but at the same time I get the feeling that they could've spent more time on the songwriting. A sorta near miss for me...(HD)

(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN, 55404)

WALT MINK/GNEISSMAKER - split EP

WALT MINK gives us two good songs that place them somewhere between KINGFACE, TED NUGENT and SHUDDER TO THINK. GNEISSMAKER does a metally gutteral thing that ain't bad. (WG)

(Skene, PO Box 4522, St. Paul, MN 55104)

THE WASP FACTORY - "Pretty Quickly...Ugly Slowly" LP

In some ways this LP reminds me of early (creative) BUTTHOLE SURFERS and in other ways of the more experimental fringe bands of the CRASS label, stuff like KUKL (minus the vocal approach) and D&V. The music is awkward but manages to flow nontheless, with a vocal style that leans toward spoken word affairs over the musical montage. I like this record a lot, if only because the band put some thought into their music and tried to be a little different. Look forward to more from 'em. (JY)

(Midnight Music, PO Box 333, Bushey, Watford WD2 3UN, ENGLAND)

WD-40 - cassette

This hardcore band gets back to basics and the results are great. An early '80s feel to this rough, angry tape. Akin to early CAPITOL PUNISHMENT. Simple and to the point. (CS)

($3 to PO BOX 4154, Arcata, CA 95521)

WHIPPED - "Sunny Side Up" cassette

Coming out of Seattle, this is fairly straightforward style hardcore (a lot like early SEVEN SECONDS). Its winning aspect though is the vocals, which are fast, raw and, surprise surprise, shared equally between a female and male singer. Inspiring and well done in the process. (MH)

($3, Paula Sen, PO Box 20236, Seattle, WA 98102)

WHORL - "Mind Revolution/Stupid Shit"

These guys used to be called BIG JESUS TRASH CAN, but that is where any comparison to the BIRTHDAY PARTY ends. This is more of a trippy art punk (I'm always a bit nervous when a record says "play at any speed") thing. Still, I generally applaud anyone who tries to do anything different in this day and age and this is worth a listen at least. (ML)

(Slumberland, Box 2741, College Park, MD 20740)

V/A - "Art Of Kill" cassette

Totally tuneless noise/grind, 120 songs of pain. Includes GRUNGE, ULCER, SHAMELESS NOISE. This could be a perfect soundtrack for a lobotomy surgery without anaesthetic. (EC)

($3 ppd to Master Beats c/o Mark, Flat 2, 2 Claremont Rd, Liverpool L15 3HH, ENGLAND)

V/A - "As the Scene Turns" cassette

This is a cool little comp that features DISSENT, JAWBOX, BROKEN TRUST, etc. Pretty cool with some great quick tunes; also has Speedracer soundtrack. This is OK. (HC)

($4 ppd from Candlewyck #704, Kalamazoo, MI 49001)

V/A - "City of L.A. Power" LP

Ooo... a new Flipside comp.! This one exposes Los Angeles punk in 1990 with 10 of the city's best. Includes previously unreleased cuts by BAD RELIGION, CREAMERS, PAPER TULIPS, SANDY DUNCAN'S EYE, L7 plus five others. And hey, it's a beautiful-colored picture disc, too. I dig. (KG)

(Flipside Records, PO Box 363, Whittier, CA 90608)

V/A - "Gift of Life" EP

A compilation of previously released tracks both old and new with The BADTOWN BOYS, CHANNEL 3, ELECTRIC BLUE PEGGY SUE, L & THE REVOLUTIONARIES FROM MARS and STICKY FILTH. The BADTOWN BOYS do an OK job of combining DION and the RAMONES. The CHANNEL 3 cut is good solid HC but it's from their 1982 LP. We get OK garage punk from EBPS and RFM and finally a real great tune from New Zealand's STICKY FILTH, who serve up a real powerful, classic-sounding UK sounding (à la SNUFF) thing. (HD)

(Gift of Life, Turmstr. 45, 4300 Essen 1, W. GERMANY)

V/A "Goodbye, The Legends" EP

I don't fuckin' believe it! Someone did an A.C. and PATARENI split live bootleg! Vacuum cleaner-inspired noise by a couple of the genre's finest. Only 300 copies. I dare you to try finding this one. (CD)

(Falsamja Kolkos Records, Davor Kodzoman, Tuskamova 26, 41 000 Zagreb, YUGOSLAVIA)

V/A - "If It's Too Loud... You're an Asshole" EP

Features GUTWRENCH (doin' a hot cover of the ZERO BOYS' "Civilizations Dying"), EARTH PIGS (groovy early punk sound), NEW ROSE and SANITY ASSASSINS (these two doin' kinda slower sing-y songs). Side A cooks. (KG)

(Tragic Life, PO Box 060623, Staten Island, NY 10306)

V/A - "MADA" cassette

This is a benefit cassette for Childline (a charity to help child victims of sexual abuse). It features, among others, EVE OF SCREAM, AB's, INSTIGATORS and WAT TYLER. The recording quality is good and it's a full 90 minutes of thrash, hardcore and punk stuff. (MH)

(Mick Mada, 4 Eltham St., Liverpool 7, Merseyside, UK)

V/A - "Noise from Nowhere Vol. 5" EP

A side a piece from GOD'S ACRE and GREEN MAGNET SCHOOL. The former is a slick version of Chicago-style rock with an interesting cover of "Funhouse" plus sax. The latter is a cool song with percussion and bass standouts. (AS)

(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

V/A - "Punk On The Road" LP

I really hate these "K-Tel, Punk Hits of the '80s" compilations. The only purpose of this re-hash is to make money exploiting all us fans (sheep). It makes me hate myself for being a sucker for live tunes by the BUSINESS, the PARTISANS, and the RUTS... (LH)

(Link Records)

V/A - Sold Out - flexi

A split flexi with I, a kinda BAD BRAINS sounding band out of Canada, and a track by Detroit's PITTBULL who have a double-bass drum crossover sound. Comes with the final issue of... (TY)

(Sold Out, PO Box 7071, Windsor, Ont. N9C-3Y6, CANADA)

V/A - "Sword of Death to Thrash" LP

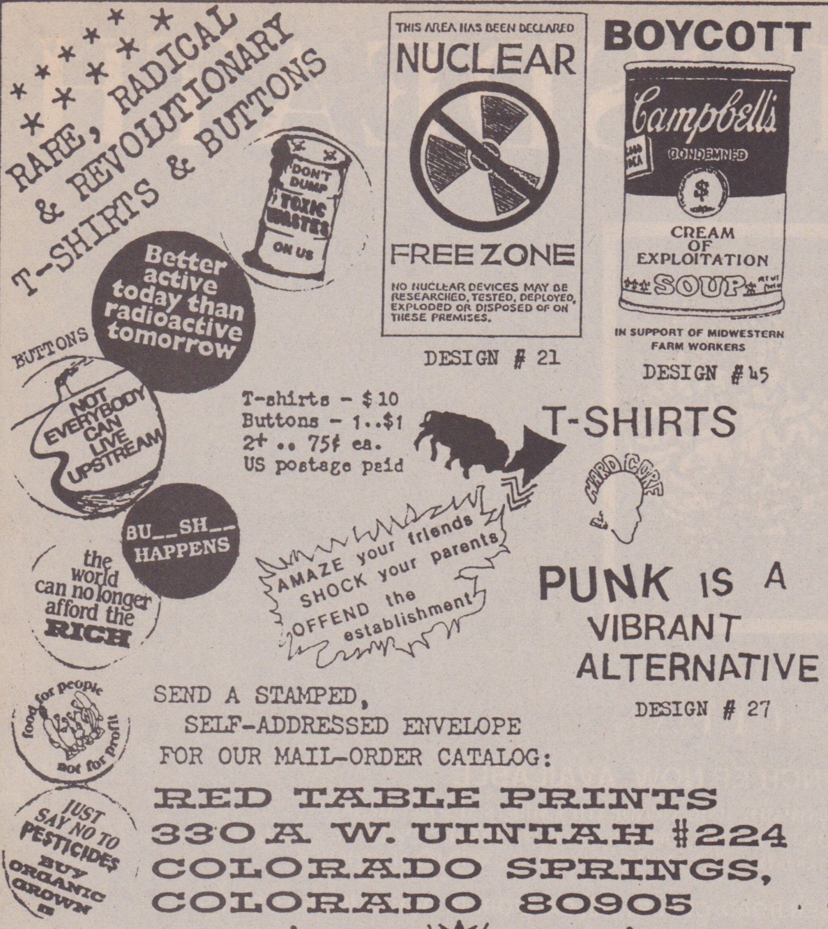
Incredible sampler of twelve new and not-so-new Japanese outfits. Varying production and style although it's all twisted. IDORA, DON DON, LESS HAZE, and GABISH are among the bands that'll shurely make your parents wish you would listen to JUDAS PRIEST. (CD)

(Stinger, JAPAN)

V/A - "Vampyroteutis Infernalis" EP

Four very different styles of music with a cloud of grief and depression over all. DUMB AND THE UGLY start off with a tight instrumental sorta MINUTEMEN-like. HUGO RACE does a song sorta like a mix of JOHN CALE and NICK CAVE. FETISH 69 hit hardest with fierce vocals and driving music. PRACTICAL FOLK MUSIC play stream of consciousness type punk like early FALL. Fantastic. (LH)

(Kickinger Andreas, Schottenfelgasse 56/42, 1070, Vienna, AUSTRIA)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The Politics of Health

According to a Senate Agriculture report, up to 10% of imported produce is laced with pesticides banned in the US, but exported by US companies to other countries. Between 1987-9, **Velsicol Chemical** exported 2500 tons of banned pesticide heptachlor which, according to the FDA, comes back to us in dangerously high levels in imported carrots, beans, coffee, pineapples and cheese. Jay Vroom (vroom, vroom), president of the **Nat'l Agricultural Chemicals Assn**, defends the practice: "*To simply close off the export of unregistered products does not ensure the safety of our imported food.*" [**editor's note:** No, Jay, it doesn't, but it sure doesn't hurt.] Like many other business groups, NACA recently became a major sponsor of Nat'l Public Radio. •

Safe?, Part III. Growing concern about dioxin in products made from bleached paper and in water down stream from paper mills motivated EPA to issue a plan to reduce dioxin discharges, aiming for "zero discharge." EPA deputy Hank Habicht said, "*If there is technology to get those levels lower, it is something we should do.*" But states are still the regulatory front-line and are caving into pressure from the paper industry. North Carolina, Minnesota, Georgia and Virginia caved, granting industry discharge levels hundreds of times higher than EPA's guidelines while EPA wrings its hands in sympathy with the costs to industry of installing expensive pollution control equipment. There's a simpler "toxics reduction" approach. Many paper products don't need to be bleached at all and second, paper companies can substitute peroxide bleach for chlorine, as is common practice in Europe, and almost completely eliminate the problem. •

FDA's Chicken Decision

The Food and Drug Administration OK'd irradiation of chicken as a means of food preservation despite a growing tide of organized resistance to the practice. New Jersey, New York and Maine each passed state laws banning irradiated food products, a victory for safe food activists. The European Parliament voted a total ban to take effect with Europe's 1992 economic unification.

Food irradiation raises issues of radwaste disposal, unnecessary radioactive waste exposure to consumers, worker and community risks at irradiation processing plants and even the nutritional and taste quality of irradiated food. DOE did little to allay these concerns by picking NuKem as its prime contractor for a "model" plant. NuKem is a US subsidiary of a German company embroiled in fraud, bribery and radwaste-handling scandals in Europe. In February, new criminal indictments were issued against 7 German NuKem executives for fraud. DOE has also been using Malcolm Wells of NJ as a consultant on the endeavor. Wells was found guilty last year of criminal waste violations in NJ. What a program!

The strategy on this issue involves a) blocking irradiation plant construction, b) getting state and local governments to ban sales, c) getting major food companies to reject their purchase and food chains to reject distribution and d) cut off government subsidies. All phases of this plan are showing outstanding success. For more information, contact the Nat'l Coalition to Stop Food Irradiation, Box 59-0488, San Francisco, CA 94159. •

all from the bi-monthly magazine
Everyone's Backyard
August, 1990

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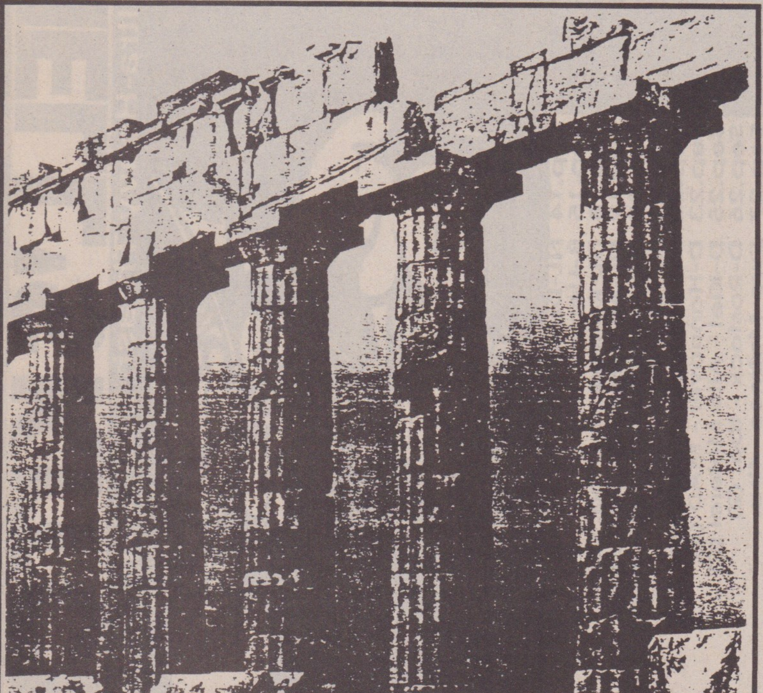

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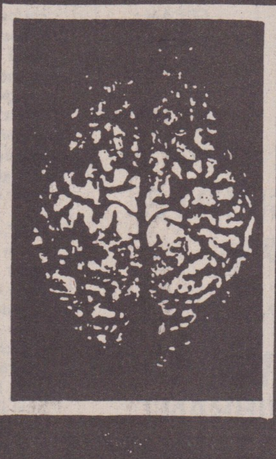

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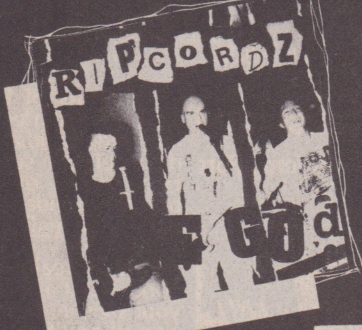

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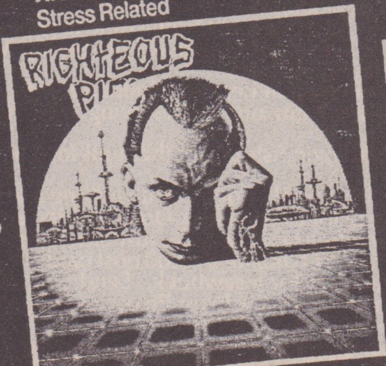

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MOVIE REVIEWS

Exploit Yourself

Movies with

Mitzi Waltz

Since I hadn't seen **BLADE RUNNER** for awhile, I checked it out recently. It's still one of my all-time favorite films, and one of those movies that you can see several times - I always notice something new. This Warner Brothers release came out in 1982 and was written and directed by Ridley Scott (of Alien fame). Based on the story "Do Androids Dream of Electric Sheep?" by sci-fi great Philip K. Dick, it features Harrison Ford and Daryll Hannah, among other soon-to-be-big-names.

The plot of this frightening cyberpunk saga revolves around the exploits of Deckard (Ford), who is a reluctant "blade runner" in a future Los Angeles. That means he's a sort of official hit man hired by the cops to decommission renegade cyborgs. (For those of you not up on artificial life terminology, a cyborg is a combination of living material and computer circuitry - a "human" body with a computer-chip brain and, perhaps, some "superhuman" physical abilities.)

As the film begins, Deckard has been hired to eliminate a group of cyborgs who have escaped to Earth from a colony on another planet, where they were used as slaves. As cyborgs are programmed to have a limited life span, they want to find the company that made them and somehow get their lives extended. Failing that, they feel that revenge is called for - and since they are both smart and strong, they are a danger. The problem for Deckard is that he's beginning to think that "decommissioning" is just another word for murder. In fact, he soon gets romantically involved with a cyborg woman (Hannah).

The plot is intricate, suspenseful and even romantic. Thanks to the tough-guy narration that accompanies the action on-screen, it sometimes seems like a Dashiell Hammett-type hardboiled detective movie that's merely been placed into a science-fiction setting.

The set design is just incredible: a visual depiction of a megalopolis that's half supermodern, half sleazy street scene. Technology is in charge, hut it's broken down half the time, with predictable results. Smoky street stalls may sell ramen noodles or recombinant DNA. Punks roam the street alongside Asians, Hispanics, street urchins and unidentifiable subcultures of the future. If you have read Gibson, Shirley, Sterling etc., it's a landscape that will be familiar to you. Ditto if you've seen **BRAZIL** or **MAX HEADROOM** (both of which stole ideas liberally from **BLADE RUNNER**).

See it, or see it again. It's on Embassy Home Entertainment, and at almost any video store. And it's one hell of a great movie.

In a completely separate category of greatness is **DARKTOWN** STRUTTERS, directed by William Whitney and released sometime in the mid70s. It's not punxploitation, but it's got darn near every other category of exploitation covered. We're talking black biker chicks on choppers vs. honkie cops and an evil Colonel Sanders clone. We're talking lack of plot galore.

And did I mention the costumes? Truly unbelievable! If you're old enough to remember LaBelle (that's Patti LaBelle and Nona Hendryx's old band, to you young 'uns), that should give you some idea of what they look like. Sort of a combination of '70s black hip styes - bright colors, big bell bottoms, outrageous hats - with space-opera style a la Funkadelic. Really great stuff.

There's also a cameo appearance by The Stylistics, for no apparent reason. But hey. why not?

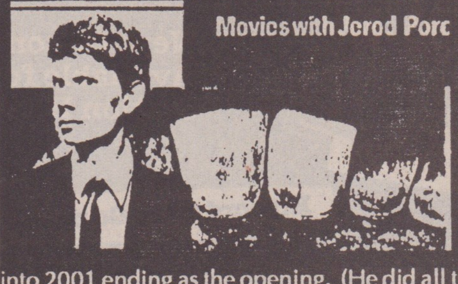
Bad acting, Keystone KkKops antics, bizarre slapstick routines, gratuitous black power sloganeering, a race between a chopper and a Vespa - **DARKTOWN STRUTTERS** has it all. Put it on a double bill with any Pam Grier shoot-'em-up and you've got a-video party your friends will never fnrgive - I mean forget.

I was laughing so hard when I saw it that I didn't get the necessary info on the video company, but I do know that it was also re-released under the title "Get Down and Boogie." It's so obscure that even the various trash/cult video books have overlooked it. But you shouldn't.

Well I still don't have a real address in Portland, the City of Roses, Bridges and Junkies, but you can get your home movies, review suggestions and hate mail to me c/o MRR.

Consume or Be Consumed

Movics with Jcrod Porc



Hours of Public Access TV; film festivals; mail order viddies from disreputable sources. How many of these borderline underground films were really good? **The Red Fish** is really *really* good. Cast about with your TV eye, there's no sign of any Simpson™ here. Toxic red dye number 2 fish is Mayan Space Brother gateway into 2001 ending as the opening. (He did all that animation himself??) Re-enter to harsh desert reality of Mexican funeral. Miguel's brother is dead, his mother is insane from grief. Every cent spent on candles, but by day their home shack looks all the worse. Miguel doesn't believe in God, but the old crucifix craftsman knows better. He puts faith, devotion, and the by-product of self-inflicted stigmata into every fetish he constructs. "You must have faith, even in an object." He's Jadorowski gone senile.

Miguel tries to escape, to search out his way *el norte*.

But Hollywood is a terrible place. The kitty's friend is dead, disfigured, decapitated and some smelly fucking bag lady wraps him up in grimy newsprint, puts him in a box and takes him away in her creaky rusty shopping cart. Life sucks! He's dead. This alley smells of *human* piss and shit. That's it. Under a truck! Now!

Fuck! Truck stopped. Gotta find another way to go.

Just what do these bored house bound wives do in the 'better' areas of greater LaLa? Out of spite and desperation they'll coax the mailman into cunnilingus. Break the damn vase! She's sick of it. But the anonymous gift is forsaken. Found, stolen, lost, unappreciated, all to a localized soundtrack of Kronos on Quaaludes.

Miguel dreams of seven foot Death come to get him. In another life, another way, he could have been asshole buddy with any of the other boys on the relentless train.

Kitty keeps trying to kill herself. Goddamn nine fucking lives!

The vase moves from one undeserving mayonnaise scented shithead to another.

But the Mayan toxic fish draws them all for one final cellular revelation.

And it looks like a 'real' movie. With editing and FX and sound and focus (any type of focus you like.) Done in three and a half years, started in school and finished guerrilla, just like "Eraserhead."

All of this can be YOURS for $10.00 post paid. I shit you not. 30 minutes of true greatness for a sawbuck. Send your money and life story to Wesley Smith 9016 1/2 West Pico, Los Angeles, CA 90035. He's obviously not in it for the money.

VIDEOS

Reviewers: Devon Morf (DM), Lali Donovan (LD)

BAD RELIGION - "Along the Way"

What can I say? The quality of this product is overwhelming. Sound, footage, editing — all top notch. It's amazing that the producers of this can manage to take footage from over 14 shows and edit them them together without noticeable loss of synchronicity in the songs. This ones got all your faves, as during your 90 minute trip you'll thrill to the sights and sounds of over 25 songs taken from all walks of the band's discography. Short "getting to know the band" type interviews also prove fun. Essential. (DM)

(Tribal Video/Thorsten Bach, Kunigundastr. 27, 4300 Essen 1, W. GERMANY)

V/A-'Tribal Area No.4"

This video "fanzine" hailing from Germany consists of 130 minutes of live shows, interviews, and a few songs of Mtv schlockfare.There's some pretty cool live stuff on here; LEMONHEADS, BULLET LA VOLTA, BAD RELIGION, FLUID, SOUL SIDE, and a friggin' amazing NOMEANSNO doing "Small Parts..." (Even if Devon did think it was boring...) 16 bands in all, some of which really are quite good, some of which ain't so spunky. The highlight is definitely the quasi-porno chicken strip tease. (Maybe you had to see it? Hmmmmm...) Other bands include; VICTIMS FAMILY, INSTIGATORS, IMPULSE MANSLAUGHTER, and some rather forgettable others. (LD)

(Tribal Video/Thorsten Bach, Kunigundastr. 27, 4300 Essen 1, W. GERMANY)

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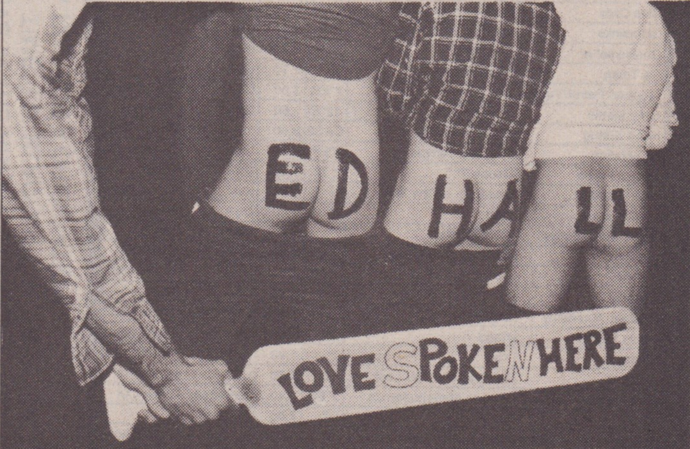

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7 Inch Boots	Tamped Concrete	7" EP	3.20	W. German	Snoop Reco
Accused	Hymns for the Deranged	LP	6.85	USA	Empty
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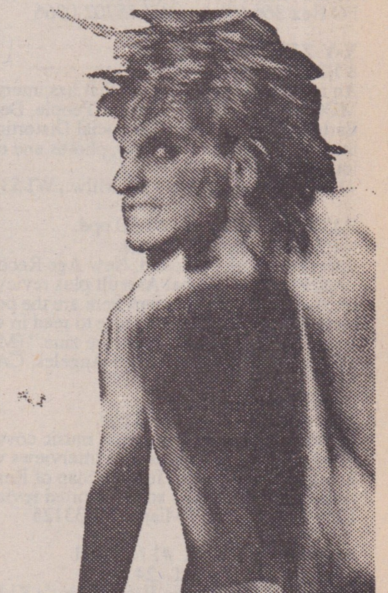

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PRODUCED BY NICKY GARRATT

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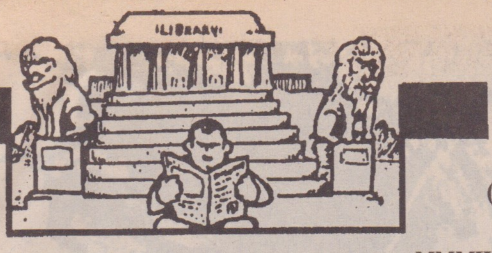


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (JC) Jennifer Cobb
(DD) Donna Dresch, (DE) Deb E., (LH) Lance Hahn, (JY) John Yates

When you send in a zine for review include a complete address and a postpaid price. You will receive a trade copy of MRR if your zine is reviewed.

HOMESLICE #1 / $2 ppd.
8 1/2 x 11 - copied - 22 pgs.
Simple, short interviews with Supertouch, Bad Trip, Edgewise and American Standard, plus reviews and photos. Layouts are a little plain looking (except for the grafitti lettering) but can develop with time. (MS)
37 D Brookside Dr. / Lansdale, PA 19446

PUNKPALS #8 / 50¢ (in stamps)
5 1/2 x 8 1/2 - copied - 18 pgs.
Another listing of people looking for pen pals. Each listings includes everything from favorite music to basic likes and dislikes. Communication and nothing less. (MS)
Robert B. / 2331 Blake St. #204 / Berkeley, CA 94704

THE SECRETS OF LIFE AND DEATH #18 / 25¢ ppd.
small - copied - 12 pgs.
A pocket sized zine that's made up of photo collages, cut up pieces of text and a little bit of weirdness. (MS)
5205 W. Caribbean / Glendale, AZ 85306

CYGNET COMMITTEE #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
The editor mentions inside that this issue has been in the works for 3 1/2 years and the results include mostly political editorials, information and comics regarding human and animal liberation. The second issue should be out by the end of 1993. (MS)
PO Box 366 / Tuson, AZ 85702-0366

X-Y-ZINE #2 / $2 ppd.
8 1/2 x 11 - offset - 32 pgs.
An impressive second issue that has interviews with MDC, NOFX, GO!, Chemical People, Demise, The Earls and a great one with Social Distortion. Also included are tons of reviews, photos and editorials. A lot to read. (MS)
711 Menomonee Ave. / So. Milw., WI 53172

PATCHWORK #1 / $1.50 ppd.
8 1/2 x 11 - copied - 26 pgs.
Interviews with Profound, New Age Records, Vision, Implement and Verbal Assault plus reviews and photos. The surprising part here are the political editorials which are a pleasure to read in what could be called "just another hardcore zine." (MS)
4323 Normal Ave. #15 / Los Angeles, CA 90029

CARTER #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
A cool zine that mixes humor, music coverage and good graphics. This issue has interviews with Straight Youth (pretty funny), Slap of Reality and a real punk rocker, plus some assorted reviews. (MS)
1239 NW 22 Ave. / Miami, FL 33125

BLOWIN CHUNX #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Interviews with Coffin Break, Jerry's Kids and Colon On The Cob, plus photos and some humor but most space is given to the bands. Simple but focused first issue. (MS)
Alyssa Cringe / 75 Stanton Rd. / Brookline, MA 02146

INFLUENCE #6 / $1.50 ppd.
8 1/2 x 11 - offset - 20 pgs.
Interviews with No For An Answer, Haywire, The Believers, Chain of Strength and G-Whiz, all of which are pretty superficial (stick to general information). Also included are some reviews, photos and info on animal rights. It's good that yet another woman is doing a hardcore zine so hopefully in future issues bands will be confronted with a diffrent perspective. (MS)
664 12th St. #207 / San Pedro, CA 90731

MMMWAHAHAHAHAH! #5 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
A good zine from the D.C. area that has interviews with Killdozer, Jawbox and Das Damen, plus reviews, animal liberation info, a USSR scene report and a good article about rape, date and otherwise. (MS)
4410 Mass. Ave. NW S-191 / Washington, DC 20016

SPUN #57 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Good graphics, cool hand lettering, pretty interesting content and very diverse musical coverage. (MS)
Doug Chapel Comics / 38 Reservoir St. / Holden, MA 01520

TRASH PICKINS #1 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 8 pages.
This issue is dedicated to last year's police riot in Virginia Beach and covers the spectacle through newspaper clippings and photos. The opening editorial takes a simple but strong stance on the need to physically confront the powers that be. (MS)
Crypto Press / PO Box 9152 / Va. Bch., VA 23450

EXTRA TOILET PAPER 75¢ ppd.
8 1/2 x 11 - copied - 16 pgs.
An ugly zine that's sincere and kinda funny. This issue has reviews, info, comics and some graffiti from desks of the University of Virginia. (MS)
Jai Smith / 3400 North St. / Ettrick, VA 23803

SMASHIN' THROUGH #5 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
Another cool grassroots hardcore zine that takes a stand against big independent NYHC bands. This issue has long interviews with Citizens Arrest, Bad Religion, Seizure, Casualties and more. Good. (MS)
PO Box 1014 / Yonkers, NY 10704

SUBURBAN VOICE #29 / $3.50 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
Interviews with Fugazi, Didjits, Fluid, Hard-Ons, Killing Time, Sheer Terror and Soundgarden. All of the interviews are pretty short but offer some type of insight to each band's thinking. As with past issue, this one is also packed with reviews, photos, news and comes with a free 7"EP (Sheer Terror/Crawlpappy - see review). (MS)
PO Box 1605 / Lynn, MA 01903

FLEX #2 / $3 ppd.
8 1/2 x 12 - offset - 60 pgs. - German.
Another European zine that's filled with info, articles, photos and news. This issue has interviews with No Means No, Cowboy Killers, Assassins of God, Inferno, Nausea and more. Thick and filled with stuff. (MS)
Tiberiju / Schelleing. 39-24 / 1040 Wien / Austria

NO TREND PRESS #5 / $2.50 ppd.
8 1/2 x 12 - offset - 76 pgs. - German.
Interviews with Killdozer, Nirvana, Laughing Hyenas, Galaxie 500 plus a bunch of other bands. Although the majority of the bands are somewhat punk, the rest of the content is centered on metal bands with pointy gothic logos... yawn! (MS)
Lenaustr. 1 / 6906 Leimen 3 / West Germany

ARM THE SPIRIT #2 / 50¢ ppd.
8 1/2 x 11 - copied - 4 pages
This is a news letter that bills itself as being dedicated to revolutionary resistance. This issue has a good time table of events regarding the Mohawk struggle in Quebec. Informative. (MS)
Box 475 / 253 College St. / Toronto / Ontario / M5T 1R5 Canada

ANARCHY #25 / $2.50 ppd.
newspaper - 44 pgs.
This issue is dedicated to the events in Eastern Europe via articles, editorials and news also included are several pages of reviews, contacts, critical thinking articles, letters, photos and graphics. A good source of information and thought. (MS)
C.A.L. / PO Box 1446 / Columbia, MO 65205-1446

MACHETE #1 / 65¢ ppd.
8 1/2 x 11 - copied - 26 pgs.
This first issues mainly covers political issues such as draft resistence, animal rights, poverty, flag burning and a Situationist reprint that mentions those ever so popular words "commodity" and "spectacle." Overall, good effort and I'm looking forward to future issues. (MS)
2977 Glenn Ave. / Los Angeles, CA 90023

TURNING THE TIDE #5 / 50¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
A good source of information and news about anti-racist actions. A long list of contact addresses plus coverage from all parts of the country. This should be monthly! (MS)
PO Box 1990 / Burbank, CA 91507

NOISY CONCEPT #6 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 4 pgs.
Short dose of music reviews and political humor as well as a couple classifieds. Enjoyable. (MS)
621 Bassett Rd. / Bay Village, OH 44140

EAT SHIT #4 / $2 ppd.
5 1/2 x 8 1/2 - offset - 28 pgs.
A good political and music zine from Bristol that has in-depth interviews with Chumbawamba, Political Asylum, Oi Polloi plus a couple of good articles and a lot of emphasis on class struggle anarchism. (MS)
Dave / Box 8 / 82 Colston St. / Bristol / UK

COTTONMOUTH #1 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
Interviews with Vick from Inside Out (now in Shelter) and Ray from Shelter. The interviews give some insight into Krsna but do not question it in the least bit... weak! The editor surprised me with his anti-homophobia statements but bored me by giving more attention to cow liberation than human liberation (not living for a God or Goddess). (MS)
11 Dunham Ave. / Crawford, NJ 07016

ROTTEN FRUIT #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Interviews with Domestic Crisis, Unauthorized, Woodenhorse and Dreadnot, plus a ton of skate photos and some info about the corruption brought to you by McDonald's. (MS)
1058 Beddingfield Pl. / Westerville, OH 43081

LAVANDERIA KAOS #9 / $3 ppd.
5 1/2 x 8 1/2 - offset - 48 pgs. - Spanish
This zine is packed with information and opinions about the Spanish and European punk scenes and anarchist communities. Lots to read, learn and look at! (MS)
Aptdo 207 / 13300 Valdepenas (Ciudad Real) / Spain

SWEETROLL INTERNATIONAL no price listed
8 1/2 x 11 - copied - 88 pgs.
An impressive art zine that is made up of some writing, a lot collages and mail art type of stuff. Most of the stuff is good looking and either has a strong graphic edge or political edge. My only complaint is that the cover is ugly as fuck and does no justice for what's inside.There was no price listed with the zine so I suggest you write for more info. (MS)
2541 Nicollet Ave. S. / Mpls., MN 55404

T.F.Y. #13 / $2 ppd.
8 1/2 x 11 - offset - 24 pgs.
A great new issue of this Scottish fanzine which combines music, thought, critisms and politics into a nice looking and far from boring presentation. This issue has interviews with Terminus, Filler, Robb Johnson and some good looking guy named Martin Sprouse. Each copy comes with a free postcard. (MS)
Paul Rutherford / AK Distribution / 3 Balmoral Place / Stirling / FK8 2RD / Scotland

JUST LIES #17/8 / 35¢ ppd.
5 1/2 x 8 1/2 - copied - 8 pgs.
A short zine with a lot of text including a chat with Crash Dummy, some reviews and silly humor. (MS)
253-25 86 Ave. / Bellerose, NY 11426

GROT #6 / $1.50 ppd.
7 x 8 1/2 - offset - 16 pgs.
A good selection of diverse punk bands are interviewed in this issue that includes Warlock Pinchers, Pink Lincolns, Rise and Rise above. This zine also has a good share of reviews, photos and opinions. Just the right amount of content. (MS)
151 First Ave. Box A / New York, NY 10003

HAIRBALL #1 / $1 ppd.
8 1/2 x 11 - copied - 28 pgs.
A good, well-organized, easy to read first issue. Interviews with Refuse, 10:07 and a long talk with Ian from Fugazi. A lot of space is given to reviews and cover reductions as well as photos. The graphics could get better (halftones, etc.) with time because the basic motivation and content are there. (MS)
PO Box 1405 / Bellevue, WA 98009

TOO HECTIC #2 / $1 ppd.
8 1/2 x 11 - copied - 18 pgs.
Interviews with Resist, Emotive Drive and Arrogant Response plus a couple pages of record reviews and some info about hunting. Nothing that interesting but nothing bad or useless either. (MS)
Bob / 111 Botany St. / Garfield, NJ 07026

BACTERIA OF DECAY #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
Interviews with Crankshaft and Functional Idiots plus reviews (shows and records), a short rant (against organized religion) and a story about going to DC. Average but is developing a personality. (MS)
63 Lennox Ave. / Buffalo, NY 14226

THE AXE #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
This issue mainly covers political topics (vivisection, veganism, etc.) plus some strong, healthy support of women's empowerment. The articles are a bit dogmatic but given that this is the first issue it's very understandable. (MS)
Star Route A / Box 2525 / Solon Springs, WI 54873

FOE #12 / $1 ppd. (comes with free back issue)
8 1/2 x 11 - newsprint - 16 pgs.
For some reason I haven't seen a copy of this zine for a long time but it's good to have it back. This issue has a funny interview with the Didjits plus NY Citizens and Bullet Lavolta, photos and reviews. (MS)
145 S. Chesnut St. #5 / Bath, PA 18014

OPTOPHOBIA #6 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
A great looking zine that has the content to match. Interviews with Fifteen, Hellocaust, Bloodymary and the devious and active Marc Fisher. This issue also has an article on Mass Media Control, some stories, loads of reviews, photos humor and great graphics. This one should come out more often. (MS)
W272 N2141 Fieldhack Dr. / Pewaukee, WI 53072

MY ATTITUDE #5 / $3 ppd.
8 1/2 x 12 - offset - 40 pgs - Italian.
An all hardcore zine from Italy that has short interviews with Up Front, Far Cry, Profound, Vision, The 7" Boots, Gorilla Biscuits and more plus reviews, photos, and a couple of editorials. It's kinda strange to read about so many U.S. bands in an zine from overseas hence little or no local coverage. (MS)
Gianluca Tricarico / Viale Giorgione, 46 / 36100 Vicenza / Italy

OX #6 / $4 ppd.
8 1/2 x 12 - offset - 56 pgs. - German.
Interesting looking magazine from Germany that has a pleasant look to it and some interviews with Charley's War, Murphy's Law, D.R.I., Loveslug, NOFX, Shudder To Think, Nausea and others. Also features reviews and a 7" split record featuring Hell's Kitchen and Go Ahead. (JY)
Ox - The Zine / Joachim Hiller / Goethestr. 28 / 7920 Heidenheim / West Germany

PROFANE EXISTENCE #5 / $1.50 ppd.
8 1/2 x 11 - offset - 40 pgs.
Latest thrilling installment from the hippies up there in the wilds of Minneapolis! Steadily improving, by which I mean that each issue is an improvement on the last. This one features interviews with Pollution Circus, Holocaust and some band called Cringer, plus the usual columns, articles and reviews we so love. (JY)
PO Box 8722 / Minneapolis, MN 55408

GAINSAY #4 / $1.50 ppd. - zine only / $4 ppd. - zine and comp. tape with booklet
8 1/2 x 11 - offset - 24 pgs.
Funny thing I should end up reviewing this — I sent away for a copy with the tape nearly two months ago and still haven't gotten it. Short interviews with Naked Raygun, Poison Idea, Tad and more. A couple of short columns too. This zine, however, isn't short on photos or typos. I wonder what the tape and booklet are like. (DE)
Joel Wick / Gainsay Zine / 115 Candlewyck #704 / Kalamazoo, MI 49001

OPEN UP #1 / $2 ppd.
6 x 8 1/4 - copied - 20 pgs. - German.
You don't have to be able to read German to see that this is a SE zine. Lots of Xs, fists and SE band record reviews in this short zine. Interviews with Haywire and Charley's War. The only part I can read are the lyrics to "Wolfpack" by DYS on the back cover. It's not exactly ground-breaking from what I can tell. (DE)
Michael Hollmann / Brauenkamper Str. 14 / 2870 Delmenhorst / W. Germany

GAGS & GORE #1 / no price listed
8 1/2 x 12 - offset - 32 pgs. - German.
For a first effort it looks pretty clean. Interviews with No Means No, Lemonheads, TKKG, They Might be Giants and Boo-Ya-T.R.I.B.E. Not exactly a punk/HC zine. Write for price. (DE)
Hanno Balz / Grohner Bergstr. 1 / 2820 Bremen 70 / W. Germany

GENETIC DISORDER #4 / 25¢ stamp
5 1/2 x 8 1/2 - copied - 12 pgs.
A clean simple issue that has short interviews with No Means No, The Moshed Potatoes, P.O.E. and the Base Apes, plus some sacerated Paul Weiman stuff. (MS)
1650 Smoketree Drive / El Centro, CA 92243

DAMN STRAIGHT #1 / 25¢ stamp
5 1/2 x 8 1/2 - copied - 12 pgs.
How many different ways can the word "straight" fit into a zine title... at least this title made me laugh. This first issue is pretty thin page- and content-wise but features short conversations with Turning Point, Dunamis, Slapshot and more. There's an editorial about the growing Krsna influence in hardcore but the author only hints that it's bad and completely wimps out by telling people to wait and see if the Krsna influence will become greater and dangerous. (MS)
137 Ashford Rd. / Cherry Hill, NJ 08003

DECONTROL #10,000,000,000 / 25¢ stamp
8 1/2 x 11 - copied - 6 pgs.
A couple of reviews, a short interview with Mercyland from Athens, GA, an anti-metal rant plus assorted bits of info. Skimpy. (MS)
PO Box 404 / Duluth, GA 30136-0404

AMOK #9 / $3 ppd.
8 1/2 x 11 - offset - 60 pgs. - German.
It's big, it's clean, and it's in German. One of those zines that makes me feel inadequate. Anyway, lots of features and lengthy interviews with bands like Force Fed, Carcass and Haywire. Good layouts and lots of pictures. Pretty cool. (LH)
Bernd Bohrmann / Heinrich-Bruning Str 15 / 6700 Ludnisshalm / W. Germany

BRAINS / donations, stamps, cool stuff
8 1/2 x 11 - copied - 36 pgs.
This is fantastic! A role playing game by the punks and for the punks. Subtitled "Hardcore Punks Against Dead Guys," this game is witty, full of inside jokes and really fun. I know a lot of people that are part of the scene who still get into these games and I would recommend this seeing as it's cheap, it's punk, and it really is a good game. I wonder if they'll come out with supplements or modules... Cool! (LH)
Glacier #43 / SOSC / Ashland, OR 97520

CUT THE CHEESE #1.5 / $1 ppd.
8 1/2 x 11 - copied - 14 pgs.
This zine is pretty great. Really fuckin' funny in a sardonic sorta way. Cynical, intelligent, negative and lots of good angst. Nice handwritten layouts too. Write for the previous issue as well and have a good laugh at some 14-year-old unity skate punk's expense. (LH)
Chris / 2 Shoreham Bay / Npg, Mb R3R-3J6 / Canada

NOT FOR THE WEAK #2 / $1.50 ppd.
8 1/2 x 11 - copied - 26 pgs.
Another issue so soon? Hey, this is pretty fuckin' cool with some of the best interviews and (believe it or not) record reviews I've seen in ages. Strong coverage of bands like Born Against, Supertouch, Killing Time and Gorilla Biscuits (who mostly talk about hanging out). This stuff is pretty witty. Cool. (LH)
George Norton / 36 Newell Pl. / N. Arlington, NJ 07032

CHAOS COMIX #4 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
These comics really aren't that funny. I don't know. There just sorta obnoxious. I guess some folks might think it's funny in a caustic way. (LH)
Randy / 821 Wollaston / Victoria, BC / V9A-5A9 / Canada

NUEVA FUERZA #5 / $2 ppd.
7 x 10 - printed - 20 pgs. - Spanish.
I can't read this, but it seems to be a well-meaning zine. Music and politics with bands like I.R.A. and R.D.P.S. There's also little bits from Profane Existence and Endless Struggle. (LH)
Janeth Alzate / A.A. 7685 / Medellin. Ant. / Colombia

STRAIGHT OUT #6 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 38 pgs.
Despite the name, this is not some straight edge zine. (Well, it might be, but they don't talk about it very much). At any rate, it's pretty dam nifty with interesting interviews with Jawbreaker, Integrity and Facecord. Most interesting are the editorials about high school and visiting California. I don't really get the cover. Still... (LH)
Shayne Robb / 16339 Stuebner - Airline #205 / Spring, TX 77379

AXE OF FREEDOM #7 / $3 ppd.
8 1/2 x 11 - offset - 20 pgs.
This is great. Strong articles, both intelligent and angry. Lots of talk about class struggle, sexism and homophobia. All of this is done with a sense of urgency that a lot of politically oriented zines lack. Also, detailed interviews with Sedition and the Disturbed (R.I.P.). Real good job here. (LH)
A.O.F. / PO Box 617 / Glasgow, G12 8NG / Scotland

MY KINDA ZINE #4 / trade
8 1/2 x 11 - copied - 12 pgs.
Well, this is really nice. Short but to the point. A quick interview with Lost, some reviews and lots of newspaper clippings about native American land rights (and the whole ongoing situation). There's a funny little story here too. (LH)
PO Box 12244 / Denver, CO 80212

CHAOTIK WORLD NEWS AND OLDS #19 / $2 ppd.
8 1/2 x 11 - copied - 22 pgs.
They're a discordian zine now? I thought they had something to do with the sub-genius. Well, what do I know? This is one of those hip zines for (yeah, like there's a whole bunch of them) post-structuralist, sexually deviant, pie-throwing, anarcho-burnouts. Interesting interview with Bob Black. The kind of zine you read while doing crack. (LH)
Pope George Ringo II / TESC Bldg. D, Room 106 / Olympia, WA 98505

EXCURSION #2 / 50¢ ppd. or 2 stamps
8 1/2 x 5 1/2 - offset - 24 pgs.
A short S.E. zine with lots of hard-to-see photos. An interview with Whipped. Little bits of information about local happenings. It might be worth two stamps if Dave promises to staple it together. (DE)
Dave Larson / Excursion, P.O. Box 3103, Bellingham, Wa., 98225.

FAVOURITE SONS OF AL AND GONE MAD #2 / $1 ppd.
6 x 8 1/2 - copied - 24 pgs.
This was hard to get through because the copying job was weak, the print is miniscule and the layout has a spin-the-zine effect. There are tons of interviews and a couple of columns. If you can read it you'll find a few interesting bits in here. (DE)
Fave Sons c/o Martin Gozdz / 34 Great Ryrie St. / Ringwood 3134 / VIC, Australia

FANZINE REVIEWS

FACTSHEET FIVE #37 / $3 ppd.
8 1/2 x 11 - offset - 144 pgs.
Mike Gunderloy has put out another packed issue of reviews of publications, music, videos and much more. It's sort of the yellow pages of the underground. (DE)
Mike Gunderloy / 6 Arizona Ave. / Rensselaer, NY
12144-4502

GOAR #2 / $3.25 ppd.
8 1/2 x 12 - offset - 60 pgs. - German.
This is one German zine I wish I could read. Lots of reviews with a point system of rating that anyone can understand. Loads of interviews including the Nomads, Miracle Workers, Mudhoney and more. Slick, glossy and well put together. (DE)
GOAR c/o Markus Cremer / Zum Hasenberg 25 / D -
6604 Fedringen, Germany

GOTHIC #2 / $1.25 ppd.
8 1/2 x 12 - copied - 40 pgs.
Short interviews with Social Distortion, Stranger To Stranger and Resistors plus a lot of animal rights info and political opinions. (MS)
13 Chippewa Trail / Browns Mills, NJ 08015

CAJUN CADAUER #1 / 75¢ ppd.
4 1/4 x 5 1/2 - copied - 32 pgs.
A collection of dark graphics, opinions, words, art and fiction all placed neatly in a little zine that comes in a bag with fun toys. (MS)
3521 N. Kenwood / Kansas City, MO 64116

RANTEX 75¢ ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Mostly art and text that explores dark topics mixed with some political insight. (MS)
9502 SW 165th St. / Miami, FL 33157

SACTO PUNX $1 ppd.
4 1/4 x 5 1/2 - copied - 12 pgs.
This isn't really a fanzine but rather a look into the Sacramento punk scene via a membership club that centers around a guy named Steve. You get a membership manual, a membership card, stickers and a stck of gum. Kinda funny and creative. (MS)
PO Box 161944 / Sacramento, CA 95816

FOAD #3 / $3 ppd
8 1/2 x 11 - copied - 20 pgs. - Italian.
Italian thrash zine with K'rull, Delrio, Enslaved, Vader, Demolition, Lunacy, Outrage. (DD)
c/o Marco Garipoli / via Doppi 18 / 10095 Gruglasco
(TO) / Italy

FREE THOUGHT #3 / $2 ppd
8 1/2 x 11 - offset - 32 pgs.
Slick. Interviews with Rest in Pieces, Vic from Inside out / Enquirer, Turning Point, Rebound. A pro-krishna attitude seeps into 50% of the interviews. Lots of pictures of boys making tough guy faces with microphones stuck in their mouths. (DD)
c/o Eric / 5219 Wyoming Rd. / Betheseda, MD
20816

BAD NEWZ #14 / $3 ppd
8 1/2 x 11 - offset - 64 pgs.
Good punk zine stuff from luminary Bob Z. You're not a member of the OFFICIAL punk scene until you own one. This issue contains Murphys Law, Eugene Chadbourne, Carrion Dog, Alien Sex Fiend and a history of NY Scumrock. Millions of reviews (DD)
Bob Z c/o of Sarris Bookmarketing / 125 E 23rd St.
#300 / NY, NY 10010

JT #3 / $3
11 x 14 - offset - 18 pgs. - Finnish.
Slick big black and white zine from Finland. Poison Idea and Carcass as well as others are interviewed and issues are discussed. Looks good. Wish I could tell you more. (DD)
lahettaja / Weke Keranen / Vuolikaisentie 10 / 95420
Tornio / Finland

GRAVELHAND #1 / $2 ppd.
6 x 8 1/4 - copied - 24 pgs.
Only 100 copies of this art and literature booklet are available. Has a social/political feel that I don't think is intentional but that's how we live some times. Very good. 14 contributors from all over the world. Buy as many as you can. (DD)
Anthony / Box 167 / 52 Call Lane / Leeds / West
Yorkshire / LS1 6DT / England (UK)

TWISTED IMAGE #21 / $1 ppd.
8 1/2 x 11 - offset - 8 pgs.
I wouldn't pay a dollar for this. I wouldn't pay anything for this. I wouldn't even bother stealing this. (DE)
Ace Backwords / 1630 University Ave. / Apt. 26 /
Berkeley, CA 94703

THE RAVEN #8 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
Interviews with Evil Mothers and Jawbreaker. Zine and record reviews too. The writing style (and sometimes the content) drove me nuts. (DE)
The Raven / PO Box 295 / Schertz, TX 78154

TRASH O RAMA # 1 / $1 ppd.
8 1/2 x 11 - copied - 14 pgs.
This is dedicated almost entirely to trashy, low-budget movies. Interview with Chas Balun (Deep Red zine editor / illustrator). Some CD reviews too. Now I gotta see some of those movies! (DE)
Trash o Rama / 2124 Hawthorne Hts. / DePere, WI
54115

KANDYKORN-JACKHAMMER #2 / 50¢
5 1/2 x 8 1/2 - offset - 24 pgs.
This is a zine that contains some poems, art and very little about music. Not a whole lot here, but it's laid out very nicely. And each one has a hand-painted cover. (DE)
Kandykorn-Jackhammer / PO Box 1964 / Ventura,
CA 93002

TWIN CITIES LARD GORE #1 / 50¢
5 1/2 x 8 1/2 - copied - 32 pgs.
This concentrates on animal rights (addresses, cruelty-free products list, etc.) but also has an interview with Social Distortion. Send 'em two stamps and maybe a donation so these folks can print the next issue without digging in a fountain for change! And I'd like to know what joke they told that earned them a dollar. (DE)
Twin Cities Lard Gore / 904 21st Ave. So. #203 /
Minneapolis, MN 55404

DYING TERROR #2 / $3 ppd.
8 1/2 x 11 - copied - 96 pgs.
A strange zine that revolves around a lot of those gothic metal band logos and pentagrams! Features interviews with The Accused, Filthy Christians, Nuclear Death, Morbid Angel and others of that ilk. Obviously a lot of work went into it, but it still reeks of satanic metal. (JY)
Paul Chavez / 2301 Jefferson Davis Hwy. / Apt #
809 / Arlington, VA 22202

THE ROC #3 / $1 ppd.
8 1/2 x 11 - copied - 10 pgs.
Self-dubbed "Voice of Rock Out Censorship," this newsletter is a round-up of the current events happening in the music biz that relates to the censorship issue. This stuff is essential in a climate such as the one we are now facing and it's good to see people getting up and helping out. (JY)
The ROC c/o Woods / 320 South Cadiz St. / Jewett,
OH 43986

DREGS #3 / $2 ppd.
5 x 8 1/2 - printed - 40 pgs.
Interesting little zine from England that features interviews with Fugazi, Conflict and The Joyce McKinney Experience. Also contains several articles relating to various themes of sexuality and a lot of goofy little puzzles and cartoons. Seriously funny. (JY)
Duncan Dregs / PO Box 110 / Liverpool L69 8DP /
England

ENDLESS RESISTANCE #2 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
A clean looking second issue that has a good coverage of small and large bands. This issue has interviews with MDC, Filth, Apocalypse and Inspector 12 plus some opinions, reviews and photos. Good. (MS)
9325 Garrison Way / Eden Prairie, MN 55347

BARKING SPIDER #3 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A simple issue of of opinions, an anti-censorship article, some poetry and zine & record reviews. Good effort. (MS)
Johnny Spider / 1800 S. Pantano Rd. #114 / Tuson,
AZ 85710

CONSTIPATED NATION #1 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
This first issue has an interview with Squat or Rot and Darryl from the Bad Brains plus anti-nazi opinions and grafics. Not much content but has personality. (MS)
PO Box 113 / Gllenford, NY 12433

BIRTH FANZINE #4 / $2 ppd.
8 1/2 x 11 - copied - 16 pgs.
Interviews with Killdozer, Propogandhi, Moral Crux and a good one with Marc Fisher from Primary Concern fanzine. A lot of effort and emphasis is put into zine reviews (good!) and examining issues other than music. 50¢ from each issue goes to CCNV. (MS)
Chris East / PO Box 899 / Bryn Mawr, PA
19010-0899

CARING EDGE #2 / $2.65 ppd.
8 1/2 x 11 - copied - 32 pgs.
More fucked up shit from a bunch of guilt-ridden men who have convinced themselves being "hard" (which can be defined as being ignorant) and inflicting their laws on other people's lives will make the world a better place. Simplistic opinions drasticly lacking compassion for anyone other than privileged men. This stuff is very backwards and reactionary and all of the arguments lack depth and thought. Fuck this shit. (MS)
15749 Highview Dr. / Apple Valley, MN 55124

MASODIK LATAS #4 / $2 ppd.
5 1/2 x 8 1/2 - offset - 56 pgs. - Hungarian.
Interviews with No Means No, Big Black, Rapeman, Jesus Lizard plus reviews and translated lyrics. A lot of content. (MS)
Masodik Latas D. c/o Racz Mihaly / XIII U 35
Budapest / 1172-Hungary

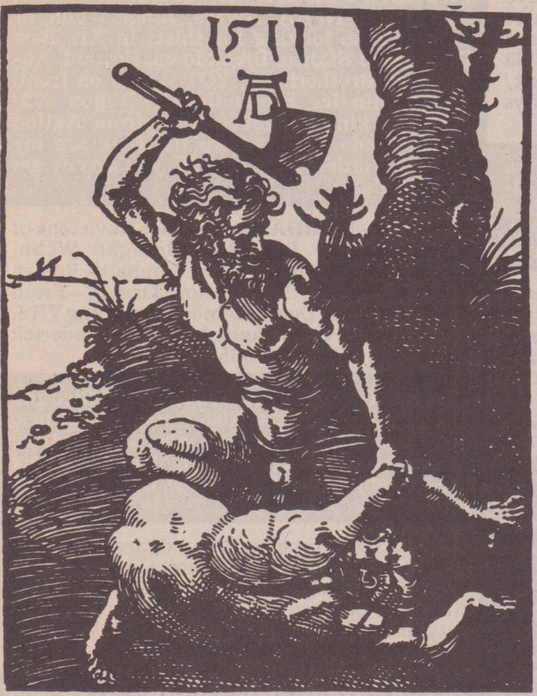
CALVIN & CANDY #1 / 25¢ or stamp
5 1/2 x 8 1/2 - copied - 8 pgs.
Bruno calls this a comic book. But it's more of a story with a few pics. I guess it's supposed to be about Calvin (of Calvin and Hobbes fame) when he's 24 and has replaced Hobbes with an inflatable doll named Candy. I guess it's okay. I couldn't read this all the way through. (LH)
Bruno Nadalin / Box 813 / Chatham, NJ 07928

WOODPECKER #1 / $1 ppd.
11 x 1/2 x 14 - newsprint - 12 pgs.
Simple but interesting paper. Basic information on the Greyhound strike, the war on drugs, and more. No particular political line here. But I do wonder why they thank the R.C.Y.B., the Spartacist League and the S.W.P... (LH)
People's Justice Alliance / PO Box 281 / Chattanooga, TN 37401

ANUBIS #1 / 50¢ or stamps.
7 x 8 1/2 - copied - 32 pgs.
This is kind of nice for the first issue. Some short personal stories, political stuff, and bits of Egyptian things as well. Still, this is all pretty friendly and personal. Pretty good, though I don't really go for a lot of the poetry. (LH)
PO Box 1253 / Placentia, CA 92620

AND WHEN THERE'S DARKNESS $1 ppd.
11 x 17 - copied - 6 pgs.
I like zines that come in weird shapes and sizes. Not really that weird shaped. But this is nice and big. Oh, the content... Lots of interesting writing here. Some kinda heavy (pretentious?) and philosophical. Others more creative and maybe political. All in all, it's an interesting format that shows a lot of potential. (LH)
Keith Allison / PO Box 132 / Buckner, KY 40010

AMONAL #1 / $3 ppd.
8 1/4 x 11 3/4 - offset - 44 pgs. - Spanish.
Well, it sure is big and neat. I can't read it. But it would seem to be a good combination of political stuff and music (punk, hardcore, and metal stuff). Some interesting graphics as well. Interviews with Jingo De Lunch, Anarkotiks, Soul Side and more. (LH)
Josefo / Adc 6.037 / 50007 - Zaragoza / Spain



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SELLING MY RECORD, tape and t-shirt collection from 1962 to the present, all kinds of music, from folk to punk. Please send me your want lists. Bob Farrington, 7 Florence Dr., Clark, NJ 07066.

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ADRENALIN RECORDS Mail Order: Hardcore, thrash, punk, noise. Send SASE (UK), 2 IRC (rest of the world) for massive list. Adrenalin Records, PO Box 10, Earl Shilton, Leicester LE9 7BX. England.

HARDCORE, STRAIGHT EDGE, noise, new wave. Limited editions, color wax, promos, etc. Send two stamps for biweekly list, one stamp for each additional list. Goldmine readers need not respond. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

MINK CAPITAL TERROR 11 song 7" e.p. $3 ppd. worldwide. Bands, we will trade 1-2 coppies of our 7' for yours! Write to: MCT 1000 Essex SE #2 Minneapolis, MN 55414.

BLIZZARD OF BLOOD presents "Washing Away the Sickness of Sins" a 60 min. compilation cassette with Canadian and American bands. Featuring Helios Creed, Groupoem, Boy Dirt Car and Happy Flowers. Plus many others. Way cool package and sounds, all for $6 and $1 postage. Send a SASE for complete catalog: PO Box 10586, Detroit, MI 48210.

BANDS SLEEP CHEAP. I have seven extra beds for touring bands. Clean sheets, bathing, kiechen and laundry facilities. Good videos, good vibes, clean trippy house. Close to the best clubs. Eight or more guests OK with sleeping bags. Smokers welcome. Rates negotiable. Will accept tapes/t-shirts as payment. Call ahead. Linda (209)266-4038. Fresno, CA, mid-way between Los Angeles and San Francisco.

P. A. SALE: EV, JBL, CV, EAW, Bose, Harbinger " sound Amplified" Hernan/ Radley (415) 647-5890 PA Hire: 32 ch. Yamaha, Crest DAT & Live 8 track.

NEW ORDER RECORDS is pleased to announce the release of the long awaited world wide debut by The Roidz Relentless loud guitar assaults with grinding rhythms and feirce vocals, every song hits you from a different angle. $8 ppd. New Order Records P.O. Box 6185 W.P.B. FL 3340

YO ALL THAT PURCHASED Records from new beginning records and received them fuck-up, bent, or warped, thank Billy Rubin of Half Off/Haywire for the bull shit/careless packaging. We wanted to set the record straight. Eric & Matt of Neanderthal.

SOCIO-POLITICAL Comentaries, interviews, photos, etc. needed for zine. ads printed free, contributers get free issue. Huddled Masses, 1403 Wanamassa Pl., Ocean Twp. NJ 07712.

WANNA HEAR NEW BANDS? Then get the "go Berzerk" comp. tape. Hear old faves like Screeching Weasel, Sockeye, & Dissent.Plus hot new bands like Collateral Damage, Sons of Ishmel, Handy w/ Shovels. 13 bands , 44 songs, 90 minutes for only $3! Berzerk Tapes 9890 Tamarack/ Brecksville, OH 44141 See review in MRR # 87.

TWO GREAT NEW TAPES! First - Sockeye "my Dick Fell Off Again!" cassete -60 minutes of unreleased craziness! LIve and Unreleased stuff. Second - REaction "Penus Rarities"! $3 each. Berzerk Tapes 9890 Tamarack/ Brecksville, OH 44141. Bands! Tapes always needed for future comps!

SMALL URINARY SPECIMAN Looking for a def unsalted zine called "The Grass Isn't Always Greener" all who contribute get free copy. Send anything to stan c/o homeslice, P.O. box 10407, charlotte nc. 28212. hold the mayo.

BOY SWALLOWS DUNG. Homeslice needs taped interviews, spoken word poetree, etc. for a whimsickle zine called Audiozine. its basically a zine that you can listen to. send anything! bands send demos for reviewing and comps. we also love to distribute. send all to stan c/o homeslice, p.o. box 10407, charlotte, n.c. 28212 Usa. Tanx

RECORD'S FOR SALE or trade... Blitz (Warriors) (Never Surrender) (Telocommunications) 7" Cause for Alarm 7" boot, Discharge 1st 7" Haywire/Left Insane split 7", Haywire (Painless Steel) 7" clear vinyl hand #rd, Infest 7", boot, Rollins Band (1000 Times Blind/Crazy Lover) 7", Minor Theat (Live At Buff Hall) 7". Send bids & trade list to FH/ 900 Azalea St/ Oxnard, CA 93030... Please write if you have SSD (The Kids Have Their Say) 7" or Fugazi 7" Sub-Pop.

RARE PUNK RECORDS for sale. Social Distortion, Conflict, Dils< Flux, Misfits, and hundreds more from 1976 to the present at reasonable prices. cd's and more. For catalog, send 2 stamps (IRC's overseas) to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma CA , USA 91701.

MENTALLY BROKEN VOL.3 is out now! International compilation tape with 14 bands as Resist, Jawbox, Anarkotics, Nocif, GO!, Kaos General etc... 60 minutes of great and various hardcore with an excellent sound quality. $3 (Europe) $4 (world to: Broken Tapes c/o Herve Crumiere, 260 bld de Souville, 84200 Carpentras, France.

RECORD LABELS that take your music and give you nothing in return - Mystic (MRR stop running their phoney Super Seven ads!), Walk Thru Fyre, Panx and New Wave. Bands beware.

CROSSING THE RED SEA with the Adverts. Anyone who could tape this for me, please write. I'll send you a blank cassette or money. I also need the address for Semiotexte and someone to turn me onto some Situationist writings. Send help to: Ken, 4825 Wexford, Corpus Christi, TX 78411.

LOOKING TO BECOME friends with people living in or around London. I will be coming there next summer and would like friends to hang with and places to crash. Write: Hutch, 2310 Kennwynn Rd, Wilmington, Delaware 19810.

LOOKING FOR AN INDIVIDUAL with raging Japanese music collection willing to be a decent person and tape to trade and/or get a little money. Let's make an agreement OK? Greg PO Box 482, Paoli, PA 19301.

OPEN ZINE #3, still a few available for a stamp. #4 scheduled for fall, looking for art and comics contributions (new work if possible) no racist/ sexist etc. Need 1 or 2 bands for flexi comp. to go with #4 too. Open Zine, PO Box 482, Paoli, PA 19301. How can you tell YOT "Can't" is 1st edition.

LOOKING FOR THESE 7"s: Outburst - red, Unit Pride, NFAA, Aware, Judge - blue or schism. Also looking for shirts in XL: Raw Deal, Hard Stance, Breakdown, Beyond, Absolution, Brotherhood, YOT w/cow on front. Greg/ Thin Ice Productions/ PO Box 672/ Manahawkin, NJ 08050. Tim from Axtion Packed/Jade Tree, where the fuck are my records I ordered on Jan. 26, you greedy ass fucking liar.

MISFITS - SAMHAIN - Danzig. Have tons of Misfits - Al's Bar '82, Michigan Webn, Creepshow, plus many more. Samhain - Return of Misfit, On Earth, plus more Danzig - Fresh Flesh, Dance of Death, demos, everything VHS, interviews, articles, tapes. Mike/ 326 Frederick Ln/ Naperville, IL 60565

LOOKING FOR any records by Boyd Rice and other "noise" artists. Also want strange new clippings/articles. Anyone who is re-locating to Vegas and wants to start a "band," contact me. Aaron/ 5332 Winston Dr/ Las Vegas, NV 89103

7" AUCTION: Rapeman, Soundgarden, Halo of Flies, Pavement, Cop Shoot Cop, Liviiing, Breakdown, Jawbreaker, Amphetamine Reptile, SubPop, Treehouse, Noiseville, CZ, Drag City and more. Write for free list. J. Wingate/ Box 2256, Albany, NY 12220

PSYCHOAUCOUSTICTHRASHPUNK and more from Rusty Cow Records. Debut 7" releases from Indiana's fastest, loudest, coolest and weirdest. Acid Green, Monkeyfisth, Blacklisted, Phrogs and Steve Kowalski. All limited edition colored vinyl in poly bags with real sleeves. $4 each ppd or all five for $15 in the U.S. Add additional for Canada and overseas. Rusty Cow Records, PO Box 55072, Indpls, IN 46205. We buy/trade toys, too!

RECORD PRESSING. Low prices and guaranteed quality. Why waste your hard earned S$ on demo tapes when you can really impress them with a record and make money too! Quantities of 200-?. We specialize in 7" and 12" colored vinyl. Fast reliable service. Write for free price list today. Mike Sheets, PO Box 55072, Indpls, IN 46205

TOYS WANTED. Cash $$ paid for your old toys. Wanted are action figures, especially Major matt Mason, GI Joe, Mego, Space. Si-Fi, comic book and TV characters in good condition. Clean out your attic, basement and your brother's and parent's closet and send me a list or picture of what you found. Mike Sheets, PO Box 55072, Indpls, IN 46205.

MISFITS VIDEO ! "Why Be Something..." Detroit T.V. 1982, also Danzig live in Sheffield, England 1988. VHS/NTSC format only. $15.00 each PPD. or both on one tape for $25.00 PPD. You will not find better copies of either anywhere! Cash or money orders payable to D. Fitch c/o ATB, Suite 118, P.O. Box 3894, Milford, CT 06460, USA. Foreign orders add $2.00 per tape for postage.

MISFITS- "EARLY DEMOS And Studio Outtakes" on audio cassette. $6.00 PPD. Also, Danzig first live show & interview. $8.00 PPD. Both tapes come with covers and complete track lists. Cash or money orders payable to D. Fitch c/o ATB, Suite 118, P.O. Box 3894, Milford, CT, 06460, USA. Foreign orders add $2.00 per tape for postage.

WANTED: Any SubPop 7"s or 12"s. I will trade or pay. I have lots of live tapes and records. Send for list. Andy O'Sullivan, 68890 Benham Beach Rd, Sturgis, MI 49091.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

PLEASE HELP ME! I need to find my beautiful Roving Gypsy X! My name is Eric, I met up with her and Varda in New York City last Feb. '90. If anyone knows where my love is at, please tell her that I will be at my brother's place in Colorado until Jan. '91. Tell her that I still want to go to Germany with her this coming summer of '91. Thank you.

OUT OF PRINT Circle One LPs ($12), live and studio video (40 min, $22), early demo and live tape ($7). All come with tons of old flyers. Everything ppd. Mike Vallejo, 9635 Marjorie St, Pico Rivera, CA 90660.

FANZINE EDITORS: Need photos? Have thousands of B&W pics. Will trade for advertising or sell at cost (paper and postage). All to GWAR to B. Surfers to Tackhead, Ministry to SNFU. As seen in Jersey Beat, MRR, Grot , Ox, Reargarde, etc. Shawn Scallen c/o TRANS-FM, Room 517 Unicentre, Carleton University, Ottawa, Ont., K1S 5B6 Canada

CONTRIBUTORS NEEDED. Send in all artwork, political editorials, poetry, shorts, column ideas, out-of-state scene reports. Bands: send photo, band history and tape (if poss.). Free classifieds, cheap ads. All contributors recognized in zine w/free issues. Ann and Kimba, PO Box 2723, La Puente, CA 91722

WANTED: VARUKERS One Struggle One Fight, plus all other records. Also want MauMau's, Chaos UK, Omega Tribe EPs. Have: Crucifix 7", Icons of Filth, Conflict, Discharge 7"ers and more. Prefer trade. Write to Kiki, 319 N. Marianna Ave, Los Angeles, CA 90063, (213)266-0318

NEEDED: ELECTRO Hippies/Generic split, Melvins/Mudhoney split, Shitter Ltd-1st 12", Ripcord-flexi, Agathocles/Disgorge split, Killdozer-Ladies Only, Chaos UK-Mere Slaves, Disclaim-Chaos & War flexi, 7"s by BGK, Sore Throat, Psycho Sin and all Gore. Fear of God, Outo, SOB, Rose Rose, Killercrust, Lipcream. Neil, 1574 39th Ave, San Francisco, CA 94122.

DEMISE 10" record is fianlly out! The hardcore specialists from southern California are back with their firest record packed with mass ongs. First 500 on nulti-colored wax. $8 US $10 world cash or money orders 25617 Salceda, Valencia, CA 91355 USA.

LOOKING FOR TONY! from Virginia. I met him in Myrtle Beach S.C. in June. He once attended SMC in Spartonburg but transferred to USC in Columbia. He has/had a band. I can't recall name (Strawberry something or something strawberries). If you know him or if he's reading this, please write me: Hevenly Wood, 560 Hawthorne Ave, Woodruff SC 29388.

!OVERKILL RECORDS! We're fucking pissed! Issue #87 of MRR had a 1/2 page ad from Cargo Records in Chicago claiming to be "Independent Vinyl for the World" and wanting to send them their stuff. Cargo Records is nothing but a bullshit rip off. We sent them 100 records 9 months ago for which we recieved partial payment only after months of phone calls and finally telling them that we had Brotherhood eps we'd send them. We basically had to lie and trick them into paying us a portion of the money that they owe. There's nothing independent about this type of big business rip off.

!OVERKILL RECORDS! The same motherfucking shit exactly happened with us for Caroline Records (yeah YOT's label) but they got us for 250 records. Support Real Independents not these businessmen out for a buck labels. Revolution!

SEX! NEED SEX! N.E.W.S. is constructing a compilation tape for those bands that have tunes containing the idea of sex. Bands have your sound heard everywhere in the world. For those who want in on it send in those tunes and we will get back to you. You may also send songs without words of sex for other compilations. Thanks. N.E.W.S., 734 S. Lee St., Alexandria, VA 22314.

MISFITS VIDEO COMP. '78 Baltimore, complete Flipside show, Braineaters, Why Be Something ..., Samhain-Baltimore '86. $30 or trade. Drew, #9 Estates Lane East, Edwardsville, IL 62025. Wanted: Mudhoney, C.O.C., Coffin Break, Misfits.

HAVE FOR TRADE - Pork Dukes "Bend and Flush" 7", Iron Cross "Hated and Proud" 7" etc. etc. etc. Also, send all want/trade lists. Write or call. Greg, 2342 W. 24th St., Chicago, IL 60608 USA, (312)523-3156.

26 YRS OLDER into L7, Pandoras, Gwar, NOFX, Johnny Thunders, ICE T, Social Distortion, Misfits, and GBH wants to trade flyers, photos videos, posters. Also looking for Dogs Damours stuff. Billy Whitfield, 4805 Wren Wood Ave., Blatimore, MD 21212.

AGAINST THE RULE FOTOS- list include: Rhythm Pigs, Scream, Government Issue, Lethal Aggression, YOT, Doom Concrete Sox, Csociety?, UK Subs, Heresy, Kreator & jugoslav hardcore thrash-punk outfits. Only trade. Intermusic, Strahinica Bana 43, 11106, Beograd, Yugoslavia.

STRENGTH THRU OI!/PUNK: "Predskazanje" (Foretelling) fanzine desperately needs Oi!/Punk: bands, cassette, record labels to get involved. We're seeking for U.S. Oi! groups & individuals too. Stay united! Branko Kunovski, Bocka 47, 11090, Beograd, Yugoslavia.

IS THERE SOMEONE who can trade/sell his Godflesh 7", Jingo D.L. 12"? I've tons of rare stuff I'd like to trade. I got 10 copies of the Y.O.T. live 7", I can trade or sell. I look for X-Claim stuff, Indigesti/Wretched, 7"ers by both and Italian early punk. Paolo Petralia, v.le Beethoven 63, 00144 Rome, Italy.

NUCLEUS: THE CORE a musical journey into the unknown compilation tape. 90 minutes of mindfuck. $4 (U.S.) $5 (foreign). Make money orders ro cash to: Jack Bashur, 680 E. Beau St., Apt. #36, Washington, PA 15301.,

STUPIDS. RARE DEMOS 4-song EP. Only 1000 pressed. No U.S. distribution. Few left. Only $5 ppd. P.B.J., 40 Westminister #11, Venice, CA 90291. Cash only, guaranteed no rip-off!

NEED INFO - send any info or photos on the bands Fear, Misfits, Youth Brigade, X, Social Distortion, Black Flag and Germs. Send to Stevey Mayes, 111 Stokes Dr, Smyrna, TN 37167.

VIDEO! SWANS, MISFITS, Meatmen, Leeway, Gorilla Biscuits, DOA, Cramps, Sick Of It All, Y.O.T., Bold, Cro-Mags, Ramones, Thunders, Iggy, and many more. Send a stamped envelope for a HUGE list or call: (201) 853-4420. Peter DeMattia, 8 Hudson Rd., Hewitt, N.J. 07421 USA.

HEY, PUBIS!! Got enough balls to send us free money, tapes, or Misfits stuff? Hell, we'll take ANYTHING as long as it's free!! CHICKS: send us nude photos and your sexiest unwashed undergarments! Ian's Rope, 1245 Tonti, LaSalle, IL 61301.

MAYA WILLEY. Where are you!?! Please, anyone who knows her or her whereabouts please contact me. Maya I'm sorry. Just write or call me collect (301) 327-9642. D.Kaplan, 226 S. Patterson Ave., Baltimore MD 21231.

FREE RECORDS. Could someone tape for me: Plaid Retina "boxcar", Crimpshine LP, Stikky LP, any OPiV, Neurosis, Stikky, Crimpshine demos or live tapes. I don't have much in return, but I'll try. Andrew Green, 516 Vose Ave., South Orange, NJ 07079. I have Filth, Jawbreaker, Econochrist, Corrupted Morals, etc. live on the radio.

PHOTOS, FLIERS, and tapes wanted for trading purposes. Artist from Kalamazoo is especially interested in trading offbeat photos-please don't send anything graphic. I like to listen to God Bullies, the Replacements, Sugar Cubes, and Skinny Puppy, I would like to start an A.D.E.S. (Ad-Dicks, Egenst, Straight Edge) club and welcome any and all letters. Write to: Commander Clown, 641 Carr St., Kalamazoo, MI 49001.

FEMALE, 18, into Sisters of Mercy, Mission, Japan, Bauhaus, Ministry, Vampire Chronicles, film, photography, & zines. Will write to anyone who responds. Send to: Susan M. Priolo, 3932 S.Main St. Rd., Batavia, NY 14020.

TRADE: I HAVE Chain of Strength 7" (G.V.) Wide Awake L.S. t-shirt, Smorgasbord t-shirt, American Standard NJ t-shirt (all XL). I want : shirts by SoulSide, Kingface,3, Ignition, Dischord, etc.(XL please). Jeremy, 34 North Lane, North Wales, PA. 19454. P.S. I also want the Kingface 12" ep.

ANTISEEN is looking for a drummer. Must be willing to tour at least 6 months out of the year. We're about to release our 9th record and hit the road. You must relocate to NC. Leave message (704) 343-9845.

INTEGRITY, JAWBREAKER, FACECORD and a bunch of FUGAZI stuff appear in STRAIGHT OUT #6. Letters, reviews and columns, too. Just $0.50 ppd. $0.50 more for a 40 word classified in #7. Also available through Blacklist. Write c/o Shayne Robb, 16339 Stuebner-Airline, #205, Spring, TX 77379.

EMOTIONAL ZINE. Journal entries, poetry and shit. 75¢ ppd, or cool shit. Tasa you are a man! Timothy Quilthead person, you screwed me (great)! Any female-Mongoloid- Vegan-straight-edge-jazzercizing skins into libido rollerstar disco skating and "wearing black" write: Crooked Smile/Cracked Lips, 16339 Stuebner-Airline, #205, Spring, TX 77379.

JAPANESE COMICS and Videos: Including the notorious Rapeman. Send 3 I.R.C.'s (you get 'em at the post office) for a complete list. Send to: Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, Japan.

WILL TRADE mint copy of limited ed. Nocturnal Emissions LP "Beyond Logic Beyond Belief" with certificate of authenticity and members signatures, for S.P.K. singles (except "Meat Processing"). Specify condition and titles. All serious offers considered. B.Miller, 2040 S.W. 49th St, Corvallis, OR 97333.

YOUTH OF TODAY - Break Down LP on Wishingwell (black/yellow cover), X Ray Spex - Highly Inflammable 7", Misfits - Violent World 7" boot, Morbid Angel 7" (orig, grey) and Heresy 7" flexi for trade only! Pascal Claude, Steinersmatt 113, CH-6370 Stans, Switzerland.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

FOR SALE OR TRADE: M.I.A./Genocide L.P.(Sealed), Misfits"Evil Live" L.P. green wax (Sealed), Chain Of Strength-E.P. green wax, Up Front- "Spirit" L.P. w/ red cover (500 pressed, Sealed), Warzone- "Don't Forget..." original on Fist (Sealed), Minor Threat- "Buff Hall", Lost Generation- "Never Work". I need C.I.A. E.P. Violent Children- E.P. Bad Brains- "House Of Suffering" promo 7". ATB, Suite 118, P.O. Box 3894, Milford, CT, 06460, USA

IT'S WEIRD/GORE/ANARCHY/Anti-Nazis/ Psychos/X/ more. All hand screened 100% heavy wt. cotton T-shirts/sweats. This months special "KILL YUPPIE SCUM" (wht) shirts (red) ink $6.99 Plus postage/handling for list and/or correspondence send SASE and or phone number to Psychotick, P.O. Box 18205, Seattle, WA, 98118. Also thanx to all U-MRR readers who responded.

UPSTATE ZINE STILL NEEDS YOU: #1 (Look for review in this issue) #2 out soon w/ Carry Nation, Headfirst, Forced Down, Keep In Mind, Skatter-Brain, Good And Plenty Zine. We need lots of contributions, anything, write real fast: 6 Meadow Ln. #5, Clinton, NY, 13323.

MISFITS, SET SALE! 3 Hits boot $20, Bullet boot $10, Perf Crime $15, Walk Among 2x7 (red) $30, Rat Fink, Auto. (clear) $30, Invasion, Auto $35, Famous, Filmland (grey) $25, Evil Is (green) $20, 9 Toes P.M. Records Auto, $25, write Dave, 6 Meadow Ln. #5, Clinton, NY, 13323.

PHOENIX PUNX: HELP US! A friend and I are Moving to Phoenix and we need somewhere to stay or any information on Phoenix(Places to go, what there is to do, friends, etc.). We are both 18, male, and desperate to get out of here! We're decent (some even say "nice"), and won't fuck any family members. At least I won't! Please write to us with anything you would think to be helpful. Dave Poop & Jake 1891 Valleyview Rd., Hollister, CA, 95023 Thanx!

STRAIGHT-EDGE KID looking for Japanese Mo-stec tv shows such as Space Giants on video tape. Also looking for animated films and series such as Star Bieds and Star Blazers. Anyone into straight-edge scene, male or female please write. I'm in un-edge country and I'm alone. Faves include GB, YOT, No For An Answer, etc. Write Bill Glover, 119 Whittington Drive, Greenville, SC, 29615 or call (803) 458-8952

FOR SALE- 700 LP's, 7"s. European, Japanese, US. And original release tapes- $5 maximum. Hardcore & softcore. Asta Kask, DRI, Misfits, Weirdos, etc. Many compilations. Send for list. Chrisxbct, Box 16295, San Diego, CA, 92176. Note new zip. BCT lives.

TAPE/RECORD TRADERS WANTED. Looking for Japcore, Scandinavian HC, early 80's USHC, anarcho/crust, SE and more. Have approx. 5000 punk, HC, metal demo/live tapes and records to pick from. Also 200+ records for trade. Send lists to: Arco, J.V. Lennepkade 279-1, 1054 ZV Amsterdam, Netherlands. After October 8 write: Andreas Bonnstraat 9-4, 1091 AV Amsterdam, Netherlands.

WANTED: Chrome, Throbbing Gristle, SPK, Z'ev, Psychic TY, Rhythm & Noise, Test Dept, Coil, vintage Caberet Voltaire, Clock DVA, and Einsturzende Neubauten's "Kollaps" (1st pressing) plus other rarities and info on the mentioned bands. Best $ paid, or willing to trade. Your list gets mine. Also seeking correspondence with anyone into these bands. Don't wast time! S.A.S.E. to Carlos Jr., 2144 Bassler St., N. Las Vegas, NV. 89030. Cheers.

FREE! A.S.S.A.U.L.T. KAMIKAZE PARA-Information Society now forming mailing list. If you'd enjoy receiving visually stimulating 'zines and peri-odd-icals write/call: A.S.S.A.U.L.T. c/o Fettish P.O. Box 6592, Fortworth, Texas, 76115, (817) 924-4442.

MISFITS/ SAMHAIN AUCTION! Over 25 originals and boots. Send stamp for list, rules, and current bids. Auction will end late September/early October. Tom Crevier, Harvey Mudd College, Claremont, CA, 91711. P.S. Hi Laura!

RADIO AIRPLAY for any and all hardcore, metal, ska, reggae, vinyl or CD to Chris Murrie, 2235 West Acres, Joliet, IL 60435 USA.

IN SEARCH OF a skater by the name of Jeff St. Hill. Last seen in Ocean City, MD. If anyone knows the location of or information leading to his whereabouts- please, please contact Susanne 208 N. Dithridge St., Apt. A Pittsburgh, PA 15213.

ANYONE INTERESTED IN TRADING quality copies of various hardcore records or tapes plese send list. Mine includes SSD, DYs , Project X, etc.- lots more. Send flyers- I'll return the favor. X-tra 14 Hichory Ln., No. Bruns, NJ 08902 (201)846-7562.

I'M ON WELFARE and I need money, so please put a dollar in an envelope and send it to me, and I'll send you something of equal value. Thanks. Serious only please. Scott, 800A Dunellen Ave., Dunellen, NJ 08812.

ROADKILL RECORDS— Please write or call if you can help us locate three people who ordered records from us. We're having trouble getting them delivered: Dean Carrico, formerly of San Jose, CA. Adam Seconds, address unknown. Esync Ocular Interchange, Miami, FL. Roadkill Records, PO Box 477175, Chicago IL 60647. Roadkill Hotline: (312)829-1522. We love you, Jeff Johns.

AUCTION Misfits: 7" s ; "Evil is..."; " Walk Among Us" Double 7 {Blue} . LP's " If You Don't Know... " {Red}; " Live NOTLD." Also "Ghruls Night Out " { cassette}. SAMHAIN : " Return of the Misfit" {Blue}. Danzig 7's: " Dance of Death" Double 7 {with poster}; "Fresh Flesh." All only played once no bullshit. Bids end Halloween. P.O. Box 831, Relstertown, MD. 21136-0831.

WAKE UP !!! O.K. now that I have your attention, NOT YOUR BITCH #4 is for sale for 50¢, and a stamp Support the women in our alternative "scene". Also issue #3 is still available for the same price. Please send your order to N.Y.B. 1072 Dayton Ave. , St. Paul , M.N. 55104......Thanx for your support!!

ATTENTION SPAZTIC UNDERWORLD PRODUCTIONS has just released a 44 song, 145 band compilation extravaganza entitled: " Ronald Mcmutilation Compilation", It's a full 90 min. of listening pleasure, and is available to you for only $3.00! BANDS NEEDED! - for another compilation! Also out now- call them noisey, call them industrial, or just call them the MUTILATIONS! They're a new band from Cleveland, and they're demo can be your's for $2.00 . SO - contact me at S.U.P. 8101 Richard Rd, Broadview Hts, OH 44147.

CANADIAN SKINHEAD 21 years, Once again wants to keep in touch ! Starting KD production distributers, bands , stores, or those of you just in the scene - Be cropped or spiked - Give Me A Shout. Domenic Castelli P.O. Box 1053; Montreal, Quebec; Canada: H3X 3Y2

INTEGRITY Long sleeve shirts. $12.00 ppd. to Bryan Leitger 317 Woodbridge, Grano Blanc, MI, 48439

WE'LL MAKE 'EM miss us. Derek Smalls' prophecy rings true. I am in dire need of any and all Spinal Tap merchandise! Records, T-shirts, Posters, hats, whatever. Will pay (or trade) anything! Tom McCarthy, 6222 Tabor Ave, Philadelphia, PA 19111. Please help!

DISARRAY ZINE #4/5 is still available. Forthright, Soulside, Shudder To Think, Nothin' Much & more. Plus: the African People's Solidarity Commitee, comix, opinions and other shit. Eileen Lloyd, 1124 Kerper St, Philadelphia, Pa 19111. $2 ppd bub.

ATTENTION CARTOONISTS!!! I'm gonna be puttin' together a compilation fanzine of sorts of all independent underground cartoonists willing to contribute their comics. Get in touch for more info and send a sample if ya feel like it. I know ther'e a ton of ya out there, so write! Tom McCarthy, 6222 Tabor Ave, Philadelphia, PA 19111.

I'M LOOKING FOR Misfits boots: Night of the Living Dead 7", Halloween 7", Who killed Marilyn 7", 3 Hits From Hell 7", Horror Business 7" and Violent World 7". No auction or bids! Looking for other stuff too. Write to: C. Charette, 4442 Adam, Montreal, QC H1V 1T6, Canada.

LET'S TRADE: I have: DYS, Mob, NA, CFA, FU's, Avengers, Discharge, Exploited, TU, Vice Squad, Varukers, Disorder, UK Subs, Ruts, Upstarts, Blitz, Rejects, Skrewdriver, Sham and tons more originals, also some boots (CroMags, YOT Misfits, SSD, Dag Nasty, Bad Religion...) Send list to: H. Piochnow, Meisenwegk. 23 Kiel 14, W.Germany.

WE REALLY WANT to thank everyone who helped on our recent Northwest tour. We'll be coming up again in October, and we'd love to talk to any all-ages promoters, especially Tacoma of Victoria. EP's $3. Nuisance, PO Box 14712, Santa Rosa, CA 95402. (707)792-2542.

UP FOR BID: 7"s - Antidote, Project X (orig.), GI - legless Bull, Youth Brigade - what price...? SFA, LPs: Walk Among Us (orig. - pink cover), Faction - No Hidden Messages, all GI LP (color vinyle). Want: Big Black - Lungs, Bulldozer. Get It Away. Mike BS - 678 Thrush Ave - West Hempstead, Ny - 11552.

HALO OF FLIES - "No Time", "Circling The Pile" and "Ritchies Dog" 7"s; Frantix 7"EP, and many others... I have a large trade list. Send me your want/trade lists. Mickey, 19320 Stillmore St, Apt 116, Canyon Country, CA 91351.

BANDS! Watching sister vomit zine wants to hear from you! Send tapes, poetry and artwork to: PO Box 236, Nesconset, NY 11767. The more fucked up the better! Send $1.00 for an issue..

OUT NOW! Demo of Finnish S.E. band, Today's Waste... Order your copy now! Only $4 (airmail everywhere). Or trade to any S.E. zines, EPs, tapes, etc. Write to Jussi Kummala, Talvitie 74 20600 Turku, Finland. We are the new breed! True till death!

HELP! 31 AND moving to Daytona Beach, FL, in November. I would like to meet fun people, musicians, etc. before I arrive. I'm into Harley's, the Ramones, GG, old Nervous Eaters, horror and cult movies. I'll answer all letters sent. Write to me at: Lisa, 1350 Forest Ave Apt 2, Portland, ME 04103

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

ATTENTION all recorded hardcore bands: Campus DJ is looking to expand his selection in St Louis. Any bands with material recorded on vinyl please respond. Bands selected for airplay will be sent playlist confirmation. KWUR c/o Charles Long Washington University Campus, Box 1182, St. Louis, MO 63130.

"HARD FUCKIN' CORE" MRR #83, "Killer, way cool" Jerry A (Poison Idea), Subverse 7" ep "Give Jesus Back to the Martians". 6 glorious hymns and an inspirational poster. $4, T. Shields, 5889 Lanark St, Vancouver, BC, V5P 2Y4, Canada.

MAKE AN OFFER. Crass Bullshit Detectors #1, 2, & 3, autographed Young Canadians EP, Vancouver Complications comp, Subhumans 12", NOTA Moscow EP, Tom Shields, 5889 Lanark St, Vancouver, BC, V5P 2Y4, Canada.

TRADE & AUCTION: 7" boots from SSD, M.Threat, Bad Brains, Project X, Misfits. LP boots from CroMags (live) and 10", Fugazi, D.Kennedys, Mob47, Youth Brigade, ENT, Misfits and a lot of European Straight Edge, '77, Noise stuff, European LP version from YOT, Napalm Death 7"s. For a complete list: Markus Haas, Löwenstr.10, 7920 Heidenheim 5, W.Germany.

WANTED a lot of US Straight Edge rarities. Please send asking prices (be serious), trades welcome, send your trade/want lists and you get my lists. All openminded persons feel free to write; penpals wanted. Markus Haas, Lowenstr.10, 7920 Heidenheim 5, W.Germany.

A NEW GERMAN LABEL is looking for US Straight Edge bands who want to put out a 7" in Germany or want a new release of their old 7". Bands with a message can send a demo/studio/master tape with lyrics and info about the band. Write and send your tapes to: Markus Haas, Lowenstr.10, 7920 Heidenheim 5, W.Germany.

GOING TO AMERICA; Feb / March searching for a place to stay (can pay) in the following cities: NY, LA, San Fran., Chicago, Seattle, Detroit, San Diego, Washington, Boston. I'm male, straight edge influenced, vegetarian. Please write for more information about my person and my travel intentions. Markus Haas, Lowenstr. 10, 7920 Heidenheim 5, W.Germany.

THIS IS MY LAST 2 dollars, so help me out. 22 yr.old guy trying to relocate to S.F./Oakland area, Jan91. Can help w/rent and cook and clean. Need a place to live please help me. Chim 1501 Foote St. Conway, 15027 PA (412) 869-4814.

AUCTION/TRADE Heresy-Thanks(red), Brotherhood- No Tolerance (blue), Rapeman-Inky's butt crack (clear), Jawbreaker-Whack+Blite-orig (marble), Crimpshrine-Lame Gig (2nd press), WANTS Final Conflict-In the Family, Shudder to Think- Arson (Sammich). Tony Salerno,3521 S.Kenilworth, Berwyn, Il 60402.

FOR SALE Personality Crisis-Creatures for a While, DOA- Something Better Change, Crimpshrine-Lame Gig Contest, Accused-Martha Splatterhead, Angry Samoans- Right Side of my Mind (orig). Set Sale, call (206) 935-9309 ask for Shitbag, After 4pm wk.

BLENDER FROM HELL! Death Jazz Funk Punk - the way only brain damaged mutants from New Jersey can mangle it. Tape "Lobotomy For Bobby" only $3 from the Cruiously Strong Peppermints c/o 310 Red Hill Rd, Middletown, NJ 07748

HELLO, looking to find an address for a person who was a member of Born Without a Face during their 2 singles, I have an interePO Box 482, Paoli, Pa 19031.

LOOKING FOR ART/Comics. I have no standards for what is good art, all is cool I feel. A couple simple requirements, Black ik, Non racist/sexist/ect, not printed before, no larger than 7" square, need for Open Zine #4(Something Different) Be creative. PO Box 482, Paoli, Pa 19301.

FOR SALE Misfits- Bullet, Mourning noise, Mucho Sub pop + Amphetamine Reptile, Sonic Youth, Mudhoney, Sex Pistols, F.u's, Rapeman 7"s, Bauhaus+Damned rarities, Devils Juke Box, Naked Raygun Pink 12", Magazines, Killdozer, Germs + Lots more sens S.A.S.E for list to, Requerdos a Todos, PO Box 162113, Sac., Ca 95816

FOR SALE My Life with the thrill kill Kult-1st ep, Some have to dance, some have to kill-ep, I see good spirits & I see bad spirits-lp, All mint & $5 each postpaid, Tit Wrench- Go back to Europe- ep on lavender vinyl $3 postpaid. Send cash, check or m.o. to Tom Pluck, 291 Park Ave. 3-3B, Nutley, NJ 07110.

WANTED: Feederz- Teachers in Space lp, Jesus ep, Deadbeats- Kill the Hippies lp. Die Vixens, Concrete Sox- Your Turn Next lp, Subhumans-Oh Canaduh+Firing Squad 7", Jonathan Richman- The Modern Lovers lp, anything by G.I.S.M, I & Braineater- Artist, Poet, Thief lp, Write to me if you have'em to sell or trade. Tom Pluck, 291 park ave. 3-3B, Nutley, NJ 07110.

FOR SALE: Sex Pistols record collection. Most uncommon, some common, all in good condition. Will send records all together or individually. Write for list. Chris 14634 Big Timber ln. St. Louis MO, 63017.

NEW First Strike releases: Out now are Drive-No Girls 12" and Libido Boyz-Childhood Memories 7" (different B side to US version)On the way are Chain Of Strenght-What Holds...7" and Steadfist-Our Turn 7". Send IRC's for catalogue to FSR, 39-41 Hallgate, Wigan, WN1 1LR England, Tel 0492 826598. Distributed in USA by Revolver, Tel 415 695 1637

NOT FOR THE WEAK Fanzine #2 available now with Killing Time, Born Against, Gorilla Biscuits, Supertouch an the usual reviews. #1 still Available with Sick Of It All, Judge, Radicts, Vision, Uppercut and more. Each is $1.50 ppd to George 36 Newell Place N.Arlington, NJ 07032. Olde English Rule!

DESPERATELY SEEKING John Slepinski aka Ski. If anyone knows him or where he could be, please get in touch with me. If you know him, show him this ad, I'm really worried and would likr any info anyone has on his whereabouts. Rebecca (516) 829-8353 (Call Any time)

I WILL BE visiting America Nov/Dec 90-91 and I'm looking for kind people to briefly put me up/ go out with in LA, SF, Seattle, Minneapolis, Chicago. Can pay my own way and willing to reciprocate in Australia. I am 24, Vegetarian, not into hard drugs but otherwise open minded. If you can help, please write ASAP. Paul 4 Po box 50267 Melbourne Victoria 3001 Australia

WANTED Interestenting friends through the mail, I'm into Jane's Addiction, Fugazi, Misfits, and much more, I love to exchange poetry and ideas. Anyone write! I promise to respond. Sarah Tomlinson, box 192, Route32, Medomak, ME 04551.

MASTER BEATS Presents- Art Of Kill, Evolution Disproven Volume 1. A spectacular noise/grind compilation> Featuring over 120 tracks by assorted UK noise acts !! Comes with cover and ace 8 page booklet, but hurry limited amount. Send 2 punds (UK) $3 (World) to Mark Flat 2 , 2 Claremont road Liverpool L15 3HH England. Bands send noise stuff for inclusion.

WANTED Sell me these records please! Judge-New York Crew 7", Swiz- Down 7", No For An Answer- You Laugh 7", Shelter7", Gorilla Biscuits 7", Sick of It All 7", Breakdown 7". If you have any of the above records and will sell them please write to Heath 5608 Via Ravenna Goleta CA 93117

SET SALE Black Flag every LP and 12" $10 each, 7" $5 Exploited every LP $10 each, 7" $ 5 Necros Sex Drive 7" (blue) $15 Social Distortion Mommy's 7" (clear) $10, Agnostic front United 7" (blue) $15 Youth of Today Can't Close 12" $15 Cult Sonic Temple LP(very rare red wax) $40 Make money order payable to Adam Lyon 807 Ashford st. Simi Valley CA 93065

FREE TAPES! buy 5 PPP tapes & get 1 free! $ 3 ppd each! Send a stamp for free catalogue of over 50 HC/grind/death tapes to Provocative Punk Productions c/o Mark Murray 1675 Vernon St #39 Roseville CA 95678

LARGE Record Sale, over 500 items mostly 7", lots of SubPop, Noise, Hardcore, very fair prices. Write or call for list, Mark Box 1065 Stanton CA 90680 Tel 714 841-8781

RECORDS ARE BORING! but I got about 1500 of them which are up for auction> Send $2 for complete list including 7" by Catatonics, Cynamid, Confuse, Fog, Gism, Heresy, Larm, MDC, Morbid Angel, Negative Approach, Neos, Unity, Cro Mags+Gang Green 10", CIA lp, Septic death 12" and lots more. Ends Oct 1st Bernd Backhaus , Am Schamberge 56, 46030 Bochum 5 West Germany.

TRADE Negative Approach 7'ep w/insert Touch & Go #7 (original) For Agnostic Front United blood ep (original) or Bad Religion ep (original) Interested? Write Mickey O'd 19320 Still more st. apt 116 Canyon Country CA 91351.

ALL! NO ALL! I'm into Descendents, All, Greenday, Doughboys, Jawbreaker, Big Drill Car, etc. If you want to trade tapes, flyers or anything else, please write. Eduardo Castillo, 745 Myrtlewood Ln., Key Biscayne, FL 33149

FOR SALE: MISFITS - Static Age 1+2, All Hell..., Beyond Evil LP, Demonomania LP, also audio and video. Other bands as well. Trades welcome. Tom Cody, 6 Rolfe St, Cranston, RI 02910, Unit 101

GHASTLY MAGAZINE is seeking any and all submissions (fiction, poetry, art, articles, interviews, etc.) dealing with themes dark and mysterious. All contributors receive free copy. Gothic/horror influenced bands and people encouraged to write: Nosferatu Productions, 3790 El Camino Real, Suite 218, Palo Alto, CA 94306

GERMANY'S 'GELD HER!' mail oredr is always looking for world-wide stuff to sell over here...Trades for my own label releases arewelcome: Subvert, Joyce McKinney exp., Metal Gives Us A Headache, Filler"MYHC", Force Fed, & Tons of Sons of Ishmael (all eps)Till Neurath/ Leobener STR. 4/617/28 Bremen 33 West Germany.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

I AM GETTING sent to a catholic school for a better education. Please send all letters of sympathy and shirts with collars and sleeves to Emilie, 505 Zion Ln, Zionsville, IN 46077

CRIMPSHRINE - "LAME Gig Contest" LP is still available from eMpTy Europe so don't trade for it. Send $10 seamail or $13 airmail to eMpTy Records, Muggenhoferstr. 39, 8500 Nurnberg, W. Germany

HORROR BUSINESS (yellow), 3 Hits (white vinyl/white cover), Initium (red), Unholy Passion (white). All brand new condition guaranteed except 3 Hits (M-). No dealers. No calls after 10/1/90. Chris E. (415) 525-7453 - Berkeley. Have more too.

FOR SALE OR TRADE: Crippled Youth 7", Underdog 7" (1st press), Uniform Choice "Screaming..." 12" (red vinyl), Uniform Choice "Starting..." test pressing. Looking for Stäläg 13 "In Control" LP. Also selling Counter Punch t-shirts, $10 ppd. Jeff Ferris, 915 N. 52nd St #1004, Phoenix, AZ 85008

RARE PUNK FOR SALE: Hundreds of punk records, tapes, CDs, shirts, posters, stickers, buttons, photos and more for reasonable prices. Misfits, Slaughter and the Dogs, DOA, Blitz, Crucifix, Rudimentary Peni and more. 2-year anniversary going on now, many things at cost. For big catalog, send 2 25¢ stamps or 2 IRCs to Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701

PUNK, HARDCORE, NEW Wave collection for sale. Germs, Misfits, Damned, Costello, Riot City, Oi, Siouxsie, Sisters, XTC, Discharge and more. Tons of great stuff! Huge list finally ready. (To everyone who's already written, sorry for the delay, but I kept adding stuff.) Send SASE. Chris S, Box 300145, Midwest City, OK 73140

PUNK, HARDCORE NEW Wave record collection for sale. The good, the rare, the ones you want. Misfits - Beware 12". 7 Seconds - Skins, Walk Together. Germs - Lexicon Devil. Minor Threat - Filler 7". Also Blitz, Crass, Discharge, Damned +. All original, all mint. You get the picture. Send SASE for 22 pages of typing. Get the list, buy the records. Chris S, Box 300145, Midwest City, OK 73140

DESPERATELY SEEKING the following Napalm Death vinyl: N.D.-"live" 7"ep., N.D. / S.O.B. hard vinyl ep. (not flexi), N.D.-From "Enslavement" gatefold LP w/ 7"ep., N.D.-12 Bootleg, N.D.-"Mentally Murdered" 7"ep (mint vinyl preferred, but still interested if not too badly used / abused). Also looking for any N.D. bootlegs, rare vinyl, posters, flyers, VHS tapes ,etc. send prices and info to: S.A.M., 427 Jemez Rd. Santa Fe, N.M. 87501

GRINDEATH CORE pen pals / tape traders wanted, Hey! I'm seeking correspondence from guys and especially girls! worldwide especially from England, U.K., Sweden, U.S.A., Europe who would like to become pen pals & tape traders. Grindcore & Deathmetal (send for huge list) my faves include: Assuck, Terrorizer, Carcess ,Benediction, Agathocles. It's pretty boring here so write soon, all leters will be answered: S.A.M., 427 Jemez Rd. Santa Fe, N.M. 87501

ECHO, THAT'S ME. I'm 18, female, into punk/ SE/HC etc. I'm in need... for friends, info. and contacts in Texas (Houston area) as soon as possible. I'll also be needing the above in CO, NM, UT, AZ and CA and every other state and country. Jenn/Echo, P.O. Box 102, Mora, NM 87732. P.S. Thanks to all have written.

I'M SEARCHING for camouflage Converse Chucks (size 6 new or used). I pay very good and will give you in addition a very limited Confuse 7"! For tips and offers write to: Stefan Walz, Hagen bacher Str. Z7, 672g Worth, West Germany.

LOOKING FOR: Septic Death "Time is the Boss" 10" & "Burial" 7", Slaughter "Nocternal Hell" 7", Reagan Youth Vol. 1 (original), Bored Youth 7", LWS 7",(Impatient) Youth "Frontline" 7" & s/t 7", Undead 7"s. Offers to: Thomas Mayer, Bidemsstrasse 15, 7310 Bad Ragaz,(Switzerland).

RECORDS FOR SALE: Gorilla Biscuits Lp (purple), Beyond Lp (test press), Unity Lp (test press), Walk Proud Lp (test press), DYS Lp, Stalag 13 Lp, Bad Brains "I Against I" Lp (clear) .Many more Lp's and 7"s for sale, call for list and prices. Kent/(717) 3947677.

SODA CAN wants to thank everyone who supported the "Powertool" tour, especially Giles and Muncie gang, Aaron in Carbondale, Road kill and the target dudes in Chicago, Econo-Christ and Joel in Flint, Mary in Iowa, The Unicorn in Milwaukee and everyone in Madison. Thanks for A great time and keep the beat. Please write us at: Box 813 Chatham, NJ 07928.

COOL SWEDISH STUFF: Jesus exercise - 3 song Ep. 5$ p.p., Max and the chainsaws -7 song Ep. 4$ p.p. For ordering info on the bands, or if you just love to write , then write to: Max Thornell, Asv. 6, 35249 Vaxjo, Sweden.

FOR SALE / TRADE: Hsker Du "Land Speed Record" (new alliance original, still sealed), Unity "You are One", C2D 7", Minutemen "Bean Spill", Necros "IQ32", Sonic Youth "Death Valley 69" 7" (Iridescence), X "Adult Books" 7" (Dangerhouse), Swiz "Down" (Green), Buthole Surfers "Cream Corn" 12" (clear), NYHC "Wild Things" Lp (yellow). Anthony, 3120 Bloomfield Lane Apt # 1011, Auburn Hills, MI 48326.

MISFITS/SAMHAIN packet #3 now available with even more fliers, early interviews, cool pictures, etc. $8.00 + $1.00 Postage (Don't worry, it's bigger then both #1 which is $5.00 + $1.00 postage or Packet #2 which is also still available for $7.00 + $1.00 postage.) Kris McL./P.O. Box 867262/Plano, TX 75086-7262/Ph# (214)517-1230. Call for current list of records!

BROKEN CHINA'S first 4-song demo. Out now for only $3.00, T-shirts $5.75, sweatshirts $9.25, tank tops $4.25. Send cash or M.O. to: China's/ 106 St. James Pl./Glenolder,PA. 19036. Also the band would like to thank the local scene for its support.

SINGLE MAN, 35, Spiritual, accepting of others, well-expressed opinions, avid music collector, loves music (psychedelic garage-punk, folk, country, and soul), avid songwriter, addicted to compact disc bargain-hunting, seeking friendship, all ages. Jeffrey, P.O. Box 301/Indiana,PA 15701

STARTING ABSCESS MAGAZINE. Need Contributions from cool punk bands/ people. Due out in December. Anyone who donates money to help with its production/printing costs will be thanked profusely. Contributors get free issue. Also going to try my hand at a recors/tape label. Send your contributiond to :Abscess Magazine; c/o Ben Davis/ 104 Willowdell/Toccoa, GA 30577/U.S.A.

ANARCHO-PUNK BANDS that would like their demo-tape distributed at a non-profit price please write: Burning Bus$h/3744 N. Amblewood/Lima, OH 45806

TEST THE FIRST AMENDMENT! Get Poppin' Zits! 48 pages of Hackers, Drugs, SadoMasochism & Weird Religion! Get hate mail from the A.L.F and visits from the SS! All this for just $3.00 cash, or WORTHY trade and 5 oz postage to: Jerod Pore, 1800 Market St. #141, San Francisco, CA 94102.

TOOTH & NAIL Sealed copies of rare Upsetter compilation with Germs, U.X.A.., Negative Trend, etc. available for $27.00 ppd. each. Overseas add $5.00. First come, first serve. Ryan Richardson/Box 5090/ Wesleyan Station 222 Church Street/ Middletown, Connecticut 06457.

FOR SALE/TRADE; FU'S "Rock" EP, DOA "Triumph", YOT" Vienna"LP, Septic Death Dbl 7", ent-live, Misfits "Creepshow"-20 song boot LP, "Fresh Flesh" "Static Age/8 Track" EP Agnostic Front "United" Boot, Raw Power 1st LP, Heresy "Thanks" & "VYO", Lipcream LPs, Negazione old EPs-Looking for: Misfits etc, Boots (send lists), early Dischord, Abused, Fix & more.....Till Neurath/ Leobener Str, 4/617/ 28 Bremen 33 W. Germany

JANOR HYPERCLEETTS rant cassette! The Church Of The Subgenious' Master Ranter speaks his (lack of) mind. The Janor Device-$7.50 ! The Janor Device Part 2- "I'm too buzy hating" $.50! Also, Little Rock's most hated band- Dr's For Bob- "A Lewd Spectacle of Wanton Depravity" $7.50 Send check or money order to Janor, 422 1/2 S. Martin, Little Rock AR 72205.

OH NO IT'S another mailorder! well, maybe, have any info that can help me? Anything would be greatly appreciated. Write to Louis Estefania, 14811 Sylvan St. #4, Van Nuys, CA 91411.

19 YEARS OLD ANARCHIST/Atheist male into hardcore, funk, reggae, rap, ska, alcohol, marijuana, LSD, and sexual activity seeks correspondence with females of all races to talk about feelings, points of view or whatever comes to mind. Write to Sergio, 6725 Gateshead L. #1A, Indianapolis, IN 46220. No racists or nationalists.

ATTENTION ALL STUDS - Hot and bothered lonely female seeks erotic correspondence with people into sexperimentation, etc. Give me some mail to pull me through a lonely night. Hugs and tongue kisses. Write to J. Castaldi, Virgo Hall Room 218, Vincennes University, Vincennes, IN 47591.

FREE TO THOSE who send two 25¢ stamps. 'Longshot' fanzine featuring Nuclear Assault, 7 Seconds, Carry Nation and Token Entry. One hundred left so act now! Longshot fanzine, P.O. Box 546, Furlong, PA 18925.

SCOOBY SNACK PRODUCTIONS is always accepting your band's demo for upcoming comp. tape releases. Tape #1, "The Copernicus Revolution", will be out in December, There's plenty of time left so don't delay. All who contribute will be included and receive a free copy. No racist, sexist or fascist shit. Send stuff to Marc Hanson, 321 N. Duluth #4, Sioux Falls, SD 57104. Stomp!

HOMINA! HOMINA! HOMINA! Hey, do you trade flyers? Yippee! Send info. on flyers that you have and I will send you my info. I will accept either originals or photcopies. If you have Dead Silence flyers - then fuckin' write me for sure! Midwest - especially Colorado people, write! Please respond to Marc Hanson, 321 N. Duluth #4, Sioux Falls, South Dakota 57104.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

YO! WHERE ARE ALL the S/E people in Oregon? We have a band in the works, all we need is a drummer. Anyone willing to play drums in an original SE/HC band contact me! Also any SE'rs in Oregon and everywhere else, write me! Carey, 1625 Avon Way, Forest Grove, OR 97116.

FOR SALE ONLY ! 12"S: C.O.P.-"Sounds..." "Mind...", Beyond Posession-"Is...", P.Idea-"Kings...", Nip Drivers -"Destroy...", Andry Somaoans-" Bacck From...", (Bad Trip), Attitude Adjustment-" No More...", "American...", English Dogs-"To Ends...Earth", Infest, Head Of David,-"Dustbowl'Test Press), Accused "Return..." (Sub Core orig.) Gauze "Fuckheads","Equalizing", S.O.B.- "...Swindle", NO TRADES, NO TIME WASTERS! Send stamp for reply! Bids Only! To: Dodger Legstrong/ 5707 Gilbert Ave./ Parma, OH 44129/ USA only! Sorry!)

DAVE SMALLEY. The Rule of Thumb 7" is totally great! This short note, just to say that we still support you and fully appreciate your everlasting support of the S.E. movement, we love you always.XXX The Belgium Straight Edge.

WANTED: Dammit: Ray Pettibon books, older stuff. Will pay reasonable prices. Sam McP./ P.O. Box 1145 Cooper Station/ NYC< NY 10276.

FOR SALE OR TRADE; Misfits 'hree Hits From Hell"7" (1st pressing). "Halloween"7", "Evillive"7", "Horror Buisness' 7", Samhain"Intium"LP (Red Vinyl), "Unholy Passion" EP (red vinyl). Call for prices or trades. Kris McL./ P.O.Box 867262/ Plano, TX 75086-7262/ PH #(214) 517-1230.

I'M JONESIN' FOR some pen pals while at school in Vermont. NO meat, No Drugs, No Alcohol. I'm just some kid trying to change this fucking world. Patrick McQuown/ Box 854 Johnson State College/ Johnson, VT 05656.

FOR SALE! Drunks w/Guns 1st single, Bad Brains "Pay..." No PS, Rapeman "Hated Chinee", Die Kruezen, "Cows...", Gaang Green" Sold Out" black, Melvins "Oven"Pink, and many more! Write Tim? P.O.Box 460 Somers Pt., N.J. 08244/ or call (609) 927-6352

FOR SALE: Green River "Rehab Doll" Green Vinyl, $25.00, Discharge" The Price Of Silence" &" $20.00. DRI" Violent Pacification" 7" $20.00, Battalion Of Saints "Second Coming" LP $20.00. All records mint. Todd Hignite/ 1807 S. Locust, Dellinger Hall Room #505/ Pittsburg, KS 66762.

FOR SALE/TRADE: Misfits (Invasion From Mars), Poison Idea (Filth Kick), Fuck Ups (FU 82), 7 Seconds (Blasts), Blacj Flag (6-Pack, Nervous Breakdown), Subhumans (Rats, Religious Wars), Effigies (We're Da Machine), Mau Maus, Screwdriver, and more. Write for record list, Looking for anything to do with Crimpshrine records, demos, etc. Joe Shomoe/ 1400 Edgehill/ Burlingame, CA 94010.

COWBOY KILLERS New EP! First 1000 on colored vinyl. Awesome melodic punk thrash. $3.00 US, $4.00 elsewhere, $6.00 air. Hellnation- "Peoples Temple" EP still available, see MRR #87 for review. Cash payable to : Ken Hansford/ Sound Pollution Records/ P.O. Box 6072/ Florence, KY 41022-6072/ US funds only!

HOW DARE SOME OF YOU LOWLIFES sell live tapes which you don't have the rights to, while some of the artists who produced the music can barely pay the rent!! Fuck You! I tape shows but I've never asked for money. Amen. Ross.

%&(*()_)&% Dork core Homo core girl core type fanzine is avaiable now for Queerfreaks. Chainsaw. one buck. Send me lots of mail. Misfits unite. Lovc, donna, 2336 Market #128 SF, CA 94114.

TWO INDUSTRIAL FEMALES trapped in a redneck college in SC. We'want penpals from around the world to correspond with and visit. Write us about upcoming shows in your area. Kelly and Amanda/100 Riverbend Dr Apt. D28/ West Columbia, SC 29169

STARTING NEW ZINE need everything you have: Ads, any type of music for review, comics, personals, bands send interviews, anything you think should go into this zine. Please send fast. Also if you want a copy ssend a $.25 stamp: JASON: 1967 Volvo SW/106 St. James Pl/ Golden, PA 19036.

MONDO-BOSS MAILORDER! Check out our ad elswhere in this and every issue of MRR. Cheap prices on all the tough to find 45's, LP's, CD's and more! Fast service too! The Skull Duggery Label, 77 Scituate Avenue, Scituate, MA. 02066

SAN FRANCISCO - All ages hall, doing 1-2 shows a month. Non profit group. Volunteers interested in getting involved in shows call Shawn @ (415) 861-7549

CULTURECIDE - Ineed stuff by them. I have two sealed copies of Depressed x-mas / "Santa was my Lover 7" will trade only for stuff by them. Have. "Year One" and "Tacky Souveniers" LP's. Need all els &info Randy 3468 S. 119th, West Allis, Wi. 53227.

WHERE WERE YOU July 21st, 1990 ? If you were at the Paradise Club in Boston watching The Dead Milkmen and if you had blond hair and a Ramones t-shirt on write to me, the punk in black with long bangs and shaved sides. I must know your adress!!! Write me: Darin Ego, Vining St., Lisbon Falls, Me. 04252

BARBARA - Please give me another chance. I am sorry to have stood you up. I don't want to ruin a good friendship over a stupid misteak. Please call or write me. - Matt.

GOTTA HAVE: Big Black "Peel Sessions", "Rema - Rema", Halo of Flies "NO Time", Silt Breeze Live 45, God Bullies "Fear and Pain", "Mama", Sonic Youth / Mudhoney 45, Drunk Tank 45, Tad / Pussy Galore 45, Killdozar "Her Mother's Sorrow", Rapeman "Inkis". I have for trade SY "Speak No Evol", "Dog", Pussy Galore "Love you Live", Dinosaur "Quest", Mudhoney "Peel Session" . Anyone who wants to trade, sell, or just bullshit, write: Bruce, 6021 W. Fleming Rd., Atwater, Ca. 95301

SOMEBODY HELP ME! I need D.Y.S. "Brotherhood", F.U.'s "Kill for Christ", Bad Religion 7", A.O.F. 7"s, Violent Children 7", Art. Pesce / Exiled 7", and both Fix 7"s. All must be origional and in good condition. No boots! Good $$$ paid. Write : Matt, 171 Madison Ct., Holland, Pa. 18966. I always respond!

SKULL SESSION FANZINE wants bands to put on comp. tapes. These bands will be included in future issues of the 'zine. All bands on the comp. will get a free copy. Brad Mitchell/ 3187 Keynes Court/ Mississauga, Ontario/ L5n 227/ Canada.

ADICTS RECORDS WANTED. Songs of Praise LP with original blck cover, Smart Alex LP and all the singles. I will buy those and other rarities as'well. Write to: John/ 10 S. 260 Hampshire Ln. E/ Hinsdale, IL 60521.

HEY COLLECTOR SCUM! Big list for trade/ sale including Misfits, Big Black, D.O.A., Germs, and lots more from Europe and U.S.. Send SASE or 2 IRC's for complete list to Brian/P.O. Box 138/ Elmhurst, IL 60126. Send wants/trade lists.

HARDCORE BANDS Flaccid Records still needs bands for "Rap Takes It Up The Ass". An unsigned North American H.C. comp. tape. P.O.Box 559 /Chilmark, MA/02535

FOR SALE rare hard core 7"s and LPs- Meatmen, Misfits, Heart Attack, AMPREP stuff and more. Send S.A.S.E. for large set sale list. U.S. only please no overseas orders. Reasonable prices. Tim Welsh/P.O. Box 446/South River, N.J. -08882.

WANTED, all things for my 'zine, bands please write me! Issue # 10 out now. Also, want to trade records. I have lots to trade, send me your want/trade list. N.M. zine Marcel Parelvissersstraat/392 7323 CL Appledorn, Holland.

DUMT is a thrash/punk band that has been called ;"a bunch of looniewacks on the run" by John Book, a fat guy with glasses. Find out why by buying their first demo, "Dumoed Again", for $4.00. A split 7" EP with Outright is coming out soon on Overkill Records, so write : P.O.Box 301/Mountlake Terrace, WA 98043-0301.

COLOR PHOTOS Jesus & Mary Chain, Nine Inch Nails, Red Hot Chilli Peppers, Ramones, Gwar, Debby Harry, and more. Send S.A.S.E. for color catalog to: Brett/ 1723 Knightwick/ Houston, TX 77008.

NON - PROFIT MUSIC! Send $1.00 and a blank tape (or an equal trade) for the new The Orgasmic Toilet Band live and "studio" tape. Joseph A. Gervasi/142 Frankford Ave./ Blackwood, NJ 08012.

DICKIES, DICKEIS, ALL DICKIES !!!!! Record company needs several bands for Dickies covers for upcoming compilation tape. We don't want clones, but unique interpretations of Dickies tunes. Just send a couple of tracks and a bio. If you're in doubt send it anyway. Foreign bands welcome. Juanz/1602 Grrenup St. #3 /Covington, KY 41011.

INTERNATIONAL BANDS we need you! Record company needs demos from several foreign bands for upcoming international compilation. Just send demo, bio, and phone. We are also doing some international travel, and need places to stay, especially Auckland, Frankfurt,Zurich, Berlin, and anywhere else. Send to Juanz International/1602 Greenup #3/ Covington, KY 41011.

MEAT SHITS; 'Let There Be Shit" Home video now available! 2 hours of sickness, it costs $12.00 ppd (U.S.A.), $15.00 (world) VHS only!, cash only! Please state your age when ordering (Must be 18). Meat Shits c/o Robert/ P.O.Box 577241/Modesto, CA 95357-7241/U.S.A.

MEAT SHITS: "Bowel - Rot" and "Regurgitated Semen" demos (Reviewed in MRR # 85 and #87) ae still available for $4.00 ppd (Cash Only) all over the world! Guaranteed to make you shit blood. Meat Shits c/o Robert/ P.O.Box 577241/ Modesto, CA 95357-7241/U.S.A.

OI/SKA BANDS - We're thinking of starting an American Oi and ska label, but have a small problem...WE NEED A GOOD BAND!!!Non-political bands send demos if interested in hearing yourself on vimyl. Send to: BANDS/ P.O.Box #631/Red Lion PA 17356/U.S.A.

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nspired you to start this band and dedicate yourselves to such an

n Albany for about 2 years, I guess. Singing for a band was always
g excuses, or not thinking about it and then, it just got to the point

we had to do any longer. We had to get down with it. We had to

st or 2nd grade. We've always been friends, so the unity and
a common development in our... in, you know, what we were doing
ke our common goal as people.

l or anything. In fact it's not typical at all. It's rather not typical. What

Boston last year. Wasn't that a big factor in the origin of Strke Out?
a show by Slapshot fans because we were wearing baseball jerseys
100 Slapshot fans? Not that it would have solved anything.

baseball, not hockey. Then I yelled back that at least in baseball
hey do in hockey. Then he waved that hockey stick in my face and
oint or say anything to defend yourself and get threatened. People

elf came from.
ody else, so why should we face discrimination simply because we

g in Cooperstown.

ur scene is as unified, if not more so, than his. To see for himself the
crew. His buddies might even abandon Slapshot for Strike Out.
t records of all time, but I was kinda disappointed in his (Choke's)

nted or rather, are disappointed, with it.

Get it?

Will: When I pitched in little league, that word meant a lot. I used to strike out batters quite often... only my ability against theirs, you can't fake abitlity or sincerity. You've got it or you don't. With Strike Out, we've got both, just like when I pitched. Our music, attitudes and abilities are consolidated so we cannot lose. When I pitched, I got into a certain mindframe, the same mindframe that I get into when I sing. I don't know what it is, just total confiden

MRR: Maybe the creative act of singing is much like the creative ac

Will: What?

MRR: Pitching and singing being two expressions of your creativity a a kind of medatative state when you do those things?

Will: It's like being wound up with a clear head.

L. Drive: Pretty much, yeah.

Jimmy: We're geting off the subject.

Will: Strike Out means a lot of things. Different things to all of us. To me
another thing, and to Phil yet another thing. But, this is necessary to

L. Drive: And even if we don't know exactly what we mean all the t

Will: Perhaps not necessary, but vital. Or rather unavoidable. All of c
never get away from your faults as a human being, just as you can n
player or musician.

Jimmy: Well, you can, but it takes work, dedication and enough of c
Otherwise... you can become involved in a big circle of half-realise
really making anyone understand you.

L. Drive: I always say, you can never really make anyone understan

Phil: Yeah, I think...

Will: Like my father used to always say, "It's not who you're talking to it's whether or not they're gonna listen to you." I think that kind of sums up my philosophy on communication.

MRR: So, Strike Out is a straight-edge band?

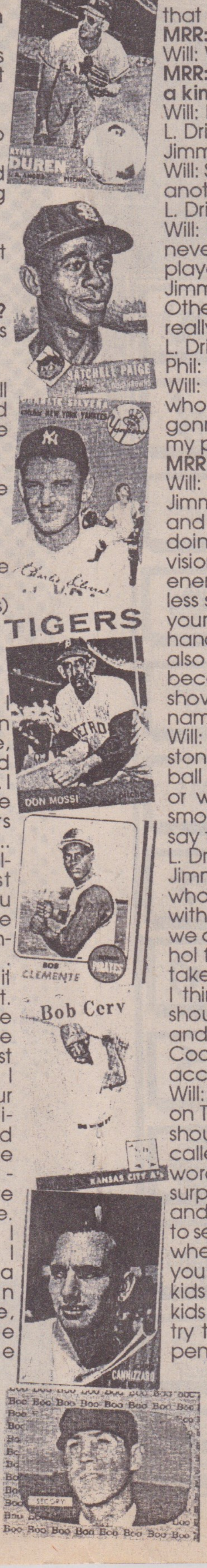
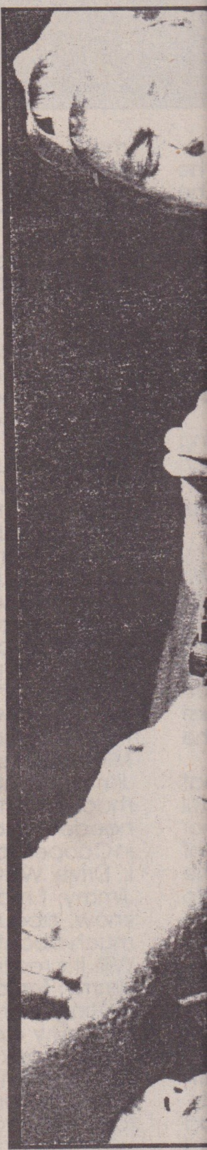
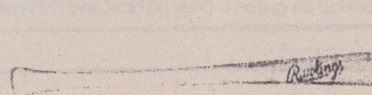
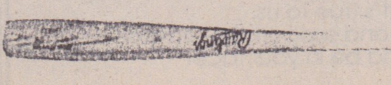
Will: Yes!

Jimmy: We don't drink or take drugs. Never have and definitely never will. Those things, or rather, doing those things, can only drain your will and vision as well as your wallet! We have too much energy on our own without resorting to a mindless substance that will destroy the best parts of your bodies and brains. We wear X's on our hands to show the world that we are serious! We also put X's on the backs of our baseball mits because not only are we staright when we do shows, but also when we play games and tournaments.

Will: I mean, just imagine us out there on the field, stoned on pot or something, trying to catch a fly ball or even trying to remember what inning it is or what team we are. I've seen people who smoke pot a lot and they never have anything to say to me. If they do, I never understand them.

L. Drive: Or hardly ever.

Jimmy: At the same time, there are these people who drink all the time. Now, Cooperstown is filled with people who drink and go see games and we certainly don't condone that. All of this alcohol for sale at baseball games, it's not good. It takes away from the magnificence of the sport. I think the sale of alcohol at baseball games should be banned, it only leads to arguments and fights and car accidents on the way home. Cooperstown has had its share of automobile accidents.

Will: Then, you've got these sports figures who go on T.V. and promote beer. It's wrong, and they should see that. We've got a new song about this called "Lite Beer, I Don't Care". Some of the words are, "Watching the game on TV, To my surprise, what did I see?, A man I once admired and inspired me, In a bar holding a brew, Trying to sell it to me." It's a song about feeling let down when you realise that someone very important to you has given in to such pressure. What are little kids gonna do when they see that? Those little kids, who are very easily influenced, are gonna try to be like their heroes. It could have happened to me, but it didn't because I retained a